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NINO MARTINI

Metropolitan Tenor

Having Concluded His Opera, Concert and Radio Season Is Now In Hollywood To Make Two Feature Pictures This Summer

DUSOLINA GIANNINI,
American soprano of the Metropolitan Opera, photographed on her fourth coast-to-coast broadcast when she appeared as guest soloist on the Ford Hour over the Columbia Broadcasting System, under the direction of Victor Kolar, on May 3.

ARTHUR FEAR
as Hans Sachs, the role he took in the production of Die Meistersinger by the Cincinnati Symphony Orchestra under Eugene Goossens in Cincinnati on March 20 and 21. (Photo by Perfect Photo Reproduction Co.)

THE BUDAPEST STRING QUARTET
in Marrakech, North Africa. They played twelve concerts in North Africa during March in Tangiers, Fez, Meknes, Casablanca, Rabat, Algiers, Tunis, Constantine, Flemcen, Louis Gentil, Mazagan and Marrakech.

LILY PONS
visiting the St. Louis Zoo on her recent concert tour.

MARCEL GRANDJANY,
French harpist, has arrived in New York following an absence of two years. Mr. Grandjany will teach and give concerts extensively while in America. (Photo by Laure Albin Guillot.)

LAURITZ MELCHIOR,
Danish tenor of the Metropolitan Opera, photographed with the prize-winning Champion Randolph Hexengold, owned by R. P. Stevens. Mr. Melchior is at present vacationing on his hunting estate, where he has a number of prize-winning pointers which he plans to exhibit in this country next year. He returns for the San Francisco and Metropolitan Opera seasons early in the fall. (Wide World Photos.)

ANATOL RAPOPORT
with a group of the Mexican students who formed a large part of his audience at the six lecture-recitals the pianist gave in Mexico City on music appreciation and the history of music.

MARIA SILVEIRA,
soprano, in Portuguese costume. One of Miss Silveira's forthcoming recitals is in Providence, R. I.

EDWARD DULEY,
tenor, appeared as soloist with the Choral Society of Susquehanna University, Selinsgrove, Pa., in the oratorio, Judas Maccabeus, on April 28. (Photo by Monroe Carrington.)

(See Inside Back Cover for Additional News Pictures)

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Toscanini Royally Feted In Farewell to America

Maestro's Final Appearance with New York Philharmonic Orchestra an Occasion of Unique Impressiveness—Thousands Are Turned Away at Special Carnegie Hall Concert, in Which Heifetz Is Acclaimed Soloist—Evening Ends in Unfortunate Anticlimax—Presentations Made Backstage

By HORACE JOHNSON

One of the most spectacular musical events ever witnessed in New York City took place at Carnegie Hall on April 29 when Arturo Toscanini conducted his farewell concert with the Philharmonic-Symphony Orchestra. In addition to an auditorium crowded with 3,000 people, there had been from early morning until the doors were opened at eight o'clock in the evening a queue estimated at over 1,000 persons waiting in line for standee admissions. Mounted policemen as well as fifty other patrolmen were required to keep the crowd in line and only 140 people succeeded in securing standing places inside the hall.

Tickets had gone on sale for this concert on March 16 at $10 for parquet seats and $200 for a box. By noontime of that day they all had been sold and premiums as high as $150 had been offered for seats that were unprocurable. In all, nearly $25,000 was netted for the Philharmonic Orchestra fund.

The audience, which assembled promptly in spite of the milling crowds outside the auditorium, was an illustrious one. Eminent people from all fields of endeavor were present as well as important social figures of Manhattan.

GREETED WITH CHEERS

Although the concert began slightly later than the scheduled hour of nine, the audience waited in expectant mood. When Toscanini appeared on the platform everyone rose to his feet and cheers and stentorian applause welcomed the veteran conductor in an unprecedented ovation which lasted for several minutes. All through the program which included the Beethoven Leonore Overture (No. 1); the violin concerto of Beethoven in D major (Op. 61) with Jascha Heifetz as soloist; and the four Wagnerian excerpts of Die Meistersinger Overture, A Siegfried Idyll, the prelude and finale of Tristan and Isolde, and the Ride of the Valkyries, there was devout and complete attention. At the conclusion of each work performed cheers and cries of bravo were showered on Toscanini and the orchestra. Following the Beethoven violin concerto, Mr. Heifetz was recalled to the platform many times and finally brought Toscanini back with him to share the ovation.

It is unnecesary to relate how Toscanini interpreted this superb program of Beethoven and Wagner. The tonal glories of these masters were displayed with supreme utterance. And Jascha Heifetz contributed the most magnificent performance of his career.

Everything went well until the very end of the concert, when suddenly just as Toscanini had turned on the podium to take his first bow and the audience was again on its feet wildly cheering, a photographer rushed down the centre aisle, sprang to the edge of the stage, lifted his camera and flash bulb and took a picture of the *maestro*. Toscanini, covering his eyes with his hands, rushed from the stage; Bruno Zirato, assistant manager of the orchestra, leaped on the man and smashed his camera and together with Dan L. Smith, a private detective, hustled him out of the hall.

The audience, puzzled, resumed its cheering and for more than five minutes yelled and called for Toscanini. Finally Maurice Van Praag, personnel manager of the orchestra, came to the front of the stage and said, "For the first time in twenty years words fail me. This man who came down here and snapped the picture of the *maestro* just about blinded him, and he begs to be excused."

The cheering of a moment before changed

(*Continued on page 28*)

Rome Opera Scores Splendidly With Gigli, Schipa, and Pinza

Mussolini Hears Tristan and Isolde—American Sopranos in Favor—Augusteo Concerts Led by Brilliant Array of Conductors

By STELLA SAXTON

ROME.—The local musical horizon has been scintillating for several weeks. Beniamino Gigli, after a marvelous success with the Royal Opera, in one of his last appearances gave a gala in which he sang some of his most popular roles for the benefit of the Fascisti Work of Assistance. As De Grieux in Manon, he was heard in the touching love duet. In Lucia, as also in Tosca, he received an ovation. Princess Marie Jose of Piedmont was in the royal box with the Queen of Italy and Princess Maria of Savoy, and it was her last public appearance before leaving for Africa as a Red Cross nurse.

Fine performances followed each other at the Royal Opera in rapid succession. There were, to mention some of them, Forza del Destino (Verdi) with Gigli and Franca Somigli, Butterfly (Puccini) with Rosetta Pampanini superb in the title part, Tito Schipa captivating his Roman public anew in Mignon and Werther, and Ezio Pinza winning added laurels as Mefistofele (Boito). Tristan and Isolde was magnificently given under Tullio Serafin at a gala in honor of the visiting Reich Minister Hans Frank, and he and Premier Mussolini occupied a box together.

AMERICAN SCORES

Puccini's Triptych had a warm welcome. Franca Somigli, American soprano, took the role of Giorgetta in Il Tabarro and was Suor Angelica in the opera of that name. Franca Somigli has won high recognition here this season, her interpretations of Manon, Leonora (Forza del Destino), Caterina (Orseolo, by Pizzetti), Tosca and other works bringing her prominently before the Roman public. Her sweet tone in lyric passages, her dynamic ability and aristocratic personality have won her many followers.

SPRINGTIME SERIES

Featured were the Primavera Concerts, organized about three years ago for the purpose of restoring old music and making the new more familiar. The series was held this year in the delightful little Quirinette Theatre. The first concert was under Stravinsky who together with his son Soulima, played the elder's concerto for two pianos.

Other concerts of the series had the splendid Roth Quartet (before leaving the Roths also gave two concerts at Villa Aurelia under the direction of the department of musical composition, at the American Academy), Weiner and Doucet, in a much enjoyed two-piano concert, Issay Dobrowen, who conducted and played (piano) Bach, and Guiseppe de Luca, baritone, who sang among other selections some lyrics by Pizzetti, the composer at the piano.

HOROWITZ AND ANDERSON

Horowitz enchanted a St. Cecilia and Augusteo audience with his towering pianism; Marian Anderson, American contralto, repeated the success she had here last season at the St. Cecilia, particularly with her Negro spirituals; Lucie Bigelow Rosen pleased her audience with her manipulation of the Theremin, Frank Chatterton accompanying at the piano.

OTHER SUCCESSES

Other musical events which have added to the artistic pleasures of Rome were the Augusteo symphony concerts directed by Mascagni, Walter, Weingartner, Willy Ferrero, and Molinari, the latter giving us a Miserere (discovered in Venice in 1907) and Stravinsky's Edipo, both featuring Berenice Seabury Penaglia, American singer, in the contralto roles. Adolf Busch and Rudolph Serkin won acclaim at a Philharmonic concert, while Anita Ribecova Bramante, American soprano, was applauded in the Sala Capizacchi.

Budapest Opera Gives Showing To The Art of Modern Ballet

Three Works Win Success for Music and Terpsichorean Effect

By ALEXANDER JEMNITZ

BUDAPEST.—Nicolas Radnai, late director of the Budapest Opera, was an emphatic promoter of modern ballet (a field in which practically all contemporary composers have written) and his ideas are finding continuation in the work of his successor, Laszlo Margus, who the other evening gave us no less than three terpsichorean novelties.

Story and music of Birthday of the Infanta, pantomime in one act and three scenes, were completed by Nicolas Radnai in his twenty-first year. Based on the tale by Oscar Wilde, both the action and the natural and fresh music throw light upon the talent of a composer whose life came to such an unfortunately premature end. His music is characteristic, has all the elements which the stage requires, and abounds in spontaneous, original melodies. The staging was lovely to a degree and the large crowd which attended The Infanta's Birthday went away wishing for many returns of the evening.

Another tale by Oscar Wilde, The Selfish Giant, provided the subject for the Hubay ballet, which had been prepared by Laszlo Markus and Eugen Mohacsi. After the early trial of a youth of twenty-one, here we had the late work of a celebrated musician of almost seventy-eight. The presentation gave pleasure and Hubay won rousing acclaim.

The third novelty was Debussy's ravishing Boite à Joujou, really danceable music, and utterly charming in its mood, variety and virtuosity.

The brilliant *mise-en-scéne* of these ballets was taken care of by Gustave Olah and Zoltan Fulop, with their inexhaustible wizardry. Choreography was arranged by Jean Cieplinsky. Outstanding dancers on view were Bella Bordy, Carola Szalay; *prima ballerinas*, Melinda Ottrubay and Gyula Harangozo.

NEW OPERA HEARD

Another novelty, The Two Knights, an amorous *opera buffa* in three acts and several scenes, music by George Kosa, which the Budapest Opera has premiered, might also

(*Continued on page 28*)

Rochester Conducts Sixth Festival

American Composers Honored in Annual Spring Series under General Direction of Dr. Howard Hanson—New Native Scores of Wide Diversity Premiered—Ballet Program a Feature

By GARDNER READ

ROCHESTER, N. Y.—During the past six years Rochester has for the period of one week each spring become a veritable Mecca for American composers, the occasion being the Festival of American Music that is annually prepared and presented by the Eastman School of Music under the general direction of Dr. Howard Hanson. Few native composers and conductors have labored as zealously and wholeheartedly in the cause of our American music as has Dr. Hanson, and it is largely due to his insight and tireless efforts that these festivals have assumed the importance they now enjoy.

Five programs were heard on this sixth annual festival, which was held during the week of April 27 to May 1. Two of them were devoted to orchestral works; two brought hearings of chamber music; and the final concert was given over to the production of four ballets. As much of the music performed on these various programs was new and therefore heard publicly but once, your reviewer's criticisms obviously are not to be considered as any final or even definite evaluation of its artistic worth, but are merely personal reactions and candid opinions of the works presented.

EASTMAN LITTLE SYMPHONY ORCHESTRA PLAYS

The opening concert of the festival was given in Kilbourn Hall by the Eastman School Little Symphony Orchestra, conducted by Karl Van Hoesen. The program, bringing first performances of three new works and three other compositions heard for the first time in Rochester, consisted of: Deep Forest (Mabel Daniels); suite (Charles Naginski); Night Piece (Arthur Foote); Sinfonietta (Wayne Barlow); quartet (Marjorie Truelove MacKown); Divertimento for piano and small orchestra (David Diamond); songs from a Chinese Lute (Frederick Woltmann), and Fugato on a Well-Known Theme (Robert McBride).

Miss Daniels' Deep Forest is an impressionistic piece of writing, rather vague at times due to its extremely nebulous texture, yet on the whole an effective tone poem. The suite of Mr. Naginski is in three brief sections: *Menuet, Gavotte* and *Marche*. This music strikes one as being clever without reason and arid to the point of becoming almost futile; why some young composers strive to become cryptically intellectual without the redeeming grace of melodic beauty and a recognizable artistic ideal is something to ponder over, and it is rather doubtful if even the composers in question can always supply the answer.

As a contrast to this work came Arthur Foote's lyrically beautiful Night Piece, in which Albert Tipton was flute soloist. This music immediately impresses as sincerely conceived and its contemplative mood was sympathetically outlined by soloist and orchestra. Mr. Tipton received a genuine ovation for his highly musicianly performance.

Mr. Barlow is at present occupying a teaching fellowship in the Eastman School,

(*Continued on page 7*)

Reiner Leads Parsifal at Covent Garden Opening

(*Special telegram to the Musical Courier*)

LONDON.—Fritz Reiner made his debut in Covent Garden on April 29, opening the German season with a performance of Parsifal. The audience, completely disregarding a program note asking them to refrain from applause, greeted Mr. Reiner with prolonged acclaim, in which the members of the orchestra joined.

R. P.

First Atlanta Dogwood Festival Marked by Brilliant Music Events

Philadelphia Orchestra Plays Under Baton of Stokowski—Three Operatic Performances Enlist Leading Personalities of Lyric Stage—Dance Productions a Feature

ATLANTA, GA.—The curtain was rung down on the first Dogwood Festival to be given in Atlanta, on April 26, when a week of celebration promoted by various garden clubs of the city and headed by Mrs. Robert L. Cooney, closed with performances of three operas. The festival of flowers combined the carnival spirit with musical events and an elaborate dance pageant in which six hundred participated, presented by a local organization, The Dance Crafters.

Beginning on April 19, when Joseph Ragan, organist at All Saints Church, and Charles A. Sheldon, organist of the First Presbyterian Church, presented organ recitals in these churches, flower parades by day and various sorts of entertainment at night filled the week of carnival. Another event of Sunday was the first open-air concert by the Buckhead Orchestra (Enrico Leide conductor) Margaret McCarty, a local soprano, was soloist with the orchestra.

PHILADELPHIA ORCHESTRA A FEATURE

On Monday evening, the Philadelphia Orchestra under the leadership of Leopold Stokowski, made its first appearence here, playing at the Fox Theatre. The major work presented was Tschaikowsky's fifth symphony. The second half of the program was filled with compositions of smaller scope by Debussy and Albeniz and closed with the Liebestod from Wagner's Tristan and Isolde. The eminent conductor and his orchestra gave a performance that was accorded enthusiasm that exceeded the attendance. Particularly impressive was the fine emotional reading given the symphony and the Wagner selection.

GIANNINI AND MARTINELLI IN AIDA

The festival management, Walter M. Rich, president, offered three operas at the Fox Theatre with artists from the Metropolitan, the San Carlo, and the Salmaggi opera companies in leading roles of Aida, La Boheme and Carmen. The orchestra, a combination of New York and Atlanta instrumentalists, with a small chorus and ballet from New York, supported the principals.

Giuseppe Bamboschek conducted all three operas with his accustomed skill and authority. Dusolina Giannini sang the title role in Aida, the first of the three offered. The heralded appearance of Miss Giannini after her debut at the Metropolitan Opera House in February, which followed European successes, was anticipated with especial interest by those who heard her in Atlanta in concert a number of years ago. It was dramatic singing and acting of fine conception and vivid reality that she delivered. It taxes the memory to recall a more balanced and ardent portrayal of the role of Aida than was delivered by this artist. After the Nile scene she was recalled many times.

Giovanni Martinelli, long a favorite with Atlanta audiences, endowed the meaty role of Rhadames with unusual vocal sonority and convincing acting. He won a hearty ovation. Dreda Aves' Amneris had ripened into more poignancy in the judgment scene since she was heard here last. Her darkly colored singing of the music given to Pharoah's cruel daughter proved an excellent foil for the dramatic intensity of Miss Giannini's singing. The Amonasro was Carlo Morelli, whose first appearance here won him high praise for both his vocal and histrionic qualities. Nino Ruisi had sung the role of high-priest, Ramfis, with the well remembered Chicago Opera company on a previous occasion here, when his was one of the few roles given distinction. He repeated his previous success.

BOHEME AND CARMEN SUNG

La Boheme presented singers new to local audiences, in Hilda Burke as Mimi, and Joseph Bentonelli as Rodolfo. Both artists created a sensation at the matinee performance. Both voices were particularly agreeable to the Puccini music and both blended admirably. Miss Burke's development of the role of Mimi had delicacy and emotional elements well balanced. Both artists won repeated curtain calls. Charlotte Symons was a charming Musetta and Desire Defrere, Carlo Morelli, Nino Ruisi, Pompilio Malatesta and Constante Sorvino competently filled the other roles.

Carmen was given on Saturday with the largest audience of the three evenings attending it. Colette D'Arville was the authentic Carmen as to acting and attraction. Subtly alluring, she won her audience completely. Giovanni Martinelli and Carlo Morelli stopped the show, however, with the Air de la Fleur and the Toreador Song, sung respectively by this tenor and baritone. Hilda Burke who had won the audience's favor as Mimi, sang Micaela with equal distinction. Rene Norton, Desire Defrere, Foster Miller and Enrico Andreini completed the cast satisfactorily.

DANCE PRODUCTION PRESENTED

The Dance Crafters, an organization of local professional dancers and dancing teachers presented the outstanding production of the festival and attracted one of the largest audiences. Participating in the program were six hundred ensemble and solo dancers. Two dance dramas were given to the music of Mendelssohn's Midsummer Night's Dream, incidental music to Shakespeare's play, and to the music of Humperdinck's Hänsel and Gretel with synopsis by Lucile Marsh, director of National Dance League.

Soloists and choral speaking groups from Agnes Scott College, under the direction of Frances Gooch, gave the lines from the play preceding each group dance, making the idea of the dance articulate. Groups of dancers who took part were from the Atlanta Girls High School, North Fulton High School, North Avenue Presbyterian School and from Athens, Ga.

Those who presented solo dances in Midsummer Night's Dream were Bee Rich as Oberon; Maurice Evans as Titania; Martha Kirkpatrick, the Changeling; Pittman Corry as Puck and Richard Killebrew as Bottom. Large ensembles representing a chorus of trees, Oberon's suite, Titania's suite, Bottom and Artisans, Pease-Blossoms, Cobwebs, Moths and Mustard Seeds were trained by Dorothy Alexander, Mary Woodruff Darsey, Jane Boyd, Lottie Hentschel, Jack Rand, Ernestine Hirsch Stern and Louise Smith.

The Hänsel and Gretel ballet presented soloists, Verdery Boyd, as Hänsel; Mary Ann Linane (Gretel); Marian Springer (Witch); Ernestine Hirsch Stern (the Sandman); Sunya Shurman (Will o' the Wisp); and Anna Mitchell (Angel). Ensembles of Goblins, Fireflies, Golden-Sand Fairies, Sky-Goddesses Guardian Angels and Candy and Gingerbread ballets were trained by Dorothy Alexander, Jane Boyd, Mary W. Darsey, Evelyn Dulane Petitt, Marian Rhyne, Jack Rand, Louise Southard, Louise Smith and Marian Springer.

Dorothy Alexander, president of the Dance Crafters, was general manager of the production. Other officers include Eugenie Dozier, vice-president; Ernestine Hirsch Stern, vice-president; Louise Smith, secretary; Marion Rhyne, recording secretary; Lottie Hentschel, treasurer; and Mabelle Wall, founder. M. S. W.

Metropolitan Opera to Give Fourteen Weeks' Winter Season

The next winter season of the Metropolitan Opera Association will again include fourteen weeks, opening on December 21 and closing March 27, 1937, according to a recent announcement. Edward Johnson continues as general manager, and Edward Ziegler as assistant general manager. There will be the usual five regular subscription series on Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons, and another popular-priced series of twelve Saturday night performances. The subscription prices are the same as this season. Invitations have been received from a number of cities for appearances during the spring tour of 1937, and plans for such visits will probably be formulated at the close of the spring popular season early in June.

Tansman to Tour America Next Season

Alexander Tansman, Polish composer-pianist, now residing in Paris, will come to America next season for his third transcontinental tour and is already booked to appear with several leading orchestras to present his new concertina for piano and orchestra.

GIOVANNI MARTINELLI,

tenor of the Metropolitan Opera, gave a concert on May 2 in Jersey City, N. J., for the benefit of St. Francis Hospital. Assisting artists were Alfredo Chigi, baritone, Lushanya, American Indian contralto, and Alberto Sciarretti, pianist. He also sang in Aida and in Carmen at the Atlanta Dogwood Festival. On May 10 Mr. Martinelli is to appear in Pietro Yon's The Triumph of St. Patrick at St. Patrick's Cathedral, New York. He returns to New Jersey on May 20 to give a recital in Newark.

Eugen Onegin Sung In Quaker City

Russian Opera Performed in English by Allied Artists Company—Dr. Louis Bailly in Viola Program at Curtis Institute

PHILADELPHIA. — Tschaikowsky's opera Eugen Onegin was given in English by the Allied Artists Opera Company at the Academy of Music on April 28, a performance which precedes a later one in New York. Dmitri Chutro is the director of the troupe, and the roles were taken by Rose Kunst (Tatiana), Elena Bussinger (Olga), Olga Pincula (Larina), Adela Scandron (Filipievna), Alexis Tcherkassky (Eugen Onegin), Ivan Ivantzoff (Lenski), Alexis Obolensky (Prince Cremin), John Crider (Triquet) and William Burbank (Saretzki). Michael Fiveisky was conductor of the excellent orchestra, and authentic Russian dancing was furnished by the ballet. The difficulties which confront any group presenting this opera, which is highly subjective and a rather ungrateful stage vehicle, were surmounted creditably. Mr. Ivantzoff, as the artist, was one of the best of the portrayals, and Mr. Tcherkassky in the title role was sincere and vocally pleasing. The audience applauded principals and ensemble with zeal. Miss Kunst sang delightfully as Tatiana.

DR. LOUIS BAILLY IN RECITAL

A recital of viola music by Dr. Louis Bailly, head of the departments of viola and chamber music at the Curtis Institute of Music, drew a large audience to Casimir Hall on April 30. A program of compositions and arrangements for this instrument is an infrequent musical phenomenon, the repertoire of numbers especially composed for it being a small one. However, Dr. Bailly assembled a list of musical worth and consistent interest—the Hindemith sonata for viola unaccompanied; the Rachmaninoff sonata in G minor (originally for cello); sonata by Jean-Baptiste Senaille, transcribed by Vincent d'Indy; a sonata in one movement by Serge Vassilenko; and an arrangement of the *adagio* from Bach's toccata in C.

Dr. Bailly expresses himself in tonal terms of the highest order. He draws from his instrument a full, vibrant tone, generously colored with noble emotion and poetic imagination. His technic is masterly and elicits the full gamut of the viola's potentialities. He was especially brilliant in playing the Hindemith work, a severely demanding sequence. Throughout his program he showed himself in full command of the various requirements of style and tradition. Accompaniments and piano portions of the sonatas were performed with consummate artistry by Harry Kaufman. K. T.

Isidor Achron in Holland

THE HAGUE.—Isidor Achron's recital here in April was a great success. The pianist's appearances in Holland also included a concert in Amsterdam. P. W.

Pons Opens Opera in St. Louis

Soprano Feted in Lucia, with Bentonelli as Edgardo, Before Capacity Audience—Guy Maier Appears with Little Symphony Orchestra, Which Plans Outdoor Summer Series

ST. LOUIS, MO.—The St. Louis Grand Opera Company's spring season began on April 20 with Lucia di Lammermoor, featuring Lily Pons in her first North American operatic appearance outside New York. The Municipal Convention Hall was crowded with another record audience estimated at 9,500, and seats at the last moment were at a premium. Miss Pons was a captivating Lucia, receiving one ovation after another during the performance, and at the conclusion of the Mad Scene, a dozen curtain calls literally stopped the show. Vocally opulent and histrionically convincing, Miss Pons' local operatic debut was an event of unusual distinction. Joseph Bentonelli invested the role of Edgardo with fine artistry and confirmed the good impression made here last season.

The remainder of the cast giving more than satisfactory performances included Norman Cordon as Raimondo; Wilfred Engelman as Lord Ashton; Hazel Sanborn as Alisa and Joseph Cavadore as Arturo. Gennaro Papi officiated as conductor in his customary reliable and efficient manner, and the stage direction of Armando Agnini showed the influence of an expert. The local chorus of 150, rehearsed under the guidance of Ernest Knoch, was thoroughly professional in its singing and the orchestra of seventy men was an outstanding feature.

The balance of the opera season has been postponed until the last week in May, when Traviata and Gioconda will be given with casts headed by Rosa Raisa, Edith Mason and Mario Chamlee. The Opera Ball will be held on May 29.

GUY MAIER WITH LITTLE SYMPHONY ORCHESTRA

Plans for the second and more ambitious season of the Little Symphony Orchestra were announced at an invitation concert given on April 28 in the auditorium of Mary Institute. The concert by the orchestra of twenty-five men was under the leadership of Francis Findlay, of the New England Conservatory of Music, and Guy Maier was the piano soloist. Mr. Findlay made an excellent impression with his program, which listed the Bach B minor suite; Schubert's B flat symphony; and a lilting Josef Strauss waltz. Mr. Maier offered the C major Mozart concerto, interpreting it with charm and spontaneity.

PLANS FOR SUMMER SERIES

The season of eight concerts on consecutive Tuesday evenings will be given in the outdoor amphitheatre of John Burroughs school, with guest conductors and soloists. Hans Lange, one of the conductors of the New York Philharmonic Orchestra, will direct three concerts, the balance being in charge of Francis Findley and Max Steindel. The opening concert on June 2 presents Sadah Schuhari, violin virtuoso, as soloist. Last summer's initial season closed with a small profit and indications for continued success on a larger scale this summer are encouraging. O. C.

Rachmaninoff in Switzerland

GENEVA.—Serge Rachmaninoff scored strongly at his local recital, his first in Geneva. The audience gave him ovations for his fine pianism, and personal and colorful interpretations. G. P.

Westminster Choir School to Hold American Festival

PRINCETON, N. J.—The Westminster Choir School is giving a Contemporary American Music Festival of twenty-two first performances on May 18, 19 and 20 in Princeton. Composers were invited to submit manuscripts for consideration for performance in organ music, works for piano, violin, viola or cello with or without piano accompaniment, works for string quartet, works for string quartet with voice or piano, and *a cappella* music. Over 300 manuscripts were entered. Judges were Paul Boepple, Aaron Copland, Carl Engel, Roy Harris and Edgar Varese.

Rochester's Sixth American Series Brings Premieres of Native Scores

(*Continued from page 5*)

and has been represented on an earlier program of this series. His Sinfonietta in four movements is a concise, well-scored work containing many interesting passages. The work made a very favorable impression and Mr. Barlow was called on to bow his thanks to the large audience.

The quartet of Mrs. MacKown was played by Alexander Leventon, violin; Edward Van Niel, viola; Allison MacKown, cello, and Mrs. MacKown, piano. Harmonically the work is consciously conservative and exhibits a compact and well-constructed handling of the form, somewhat in the Brahms style. The piano is given the lion's share of work, with antiphonal and episodical passages allotted to the strings. The composer and performers were cordially applauded for their enjoyable contribution to the program.

Judging from the thematic material of Mr. Diamond's Divertimento, he bids fair to become known as the American Czerny. His music seems somewhat aimless, not only in style but also as to its purpose, despite the composer's avowal that it presents problems of velocity between piano and orchestra, and harmonically is bleak in its use of wide-spaced chords. Irene Gedney was a capable soloist in this piece and shared in the applause with the composer, who was in the audience.

The three songs of Mr. Woltmann provided a high-spot on the program. This young composer, still a student in the Eastman School of Music, has a highly poetic conception of music and his settings of the three Chinese lyrics were accomplished with fine sensitiveness to their inherent beauty. Gerald Ingraham, baritone, sang with pleasing voice and evident sympathy for the music, and together with the composer bowed acknowledgement to the cordial audience. Mr. McBride's Well-Known Theme proved to be none other than that saucy little tune that inevitably accompanies Laurel and Hardy in their hare-brained screen antics. Mr. McBride has treated this impertinent theme in a successfully sardonic fashion. So enthusiastic was the audience over his clever and ingenious treatment of the familiar tune that the piece was repeated, much to everyone's delight. The composer was in the audience and received hearty acclaim for his composition. Mr. Van Hoesen conducted with vigor and plainly showed that he enjoyed himself on the stand, while the playing of the orchestra was uniform throughout.

Eastman School Orchestra and Chorus

The second concert of the festival was held in the Eastman Theatre, and was presented by the Eastman School Symphony Orchestra of 110, and the large Eastman School Chorus, which was trained by Herman Genhart, under the direction of Dr. Howard Hanson. The program, broadcast in its entirety over the N.B.C., began with a first performance of Paul White's Pagan Festival Overture. Mr. White shares the conductorship of the Eastman orchestra with Dr. Hanson, and his music has been frequently performed by outstanding American orchestras. His overture is an exuberant work, solidly scored, with some interesting color passages. Mr. White was present to bow his thanks in response to the cordial applause. Following came three short works of the late Charles T. Griffes, a tone-poet extraordinary, whose remarkable promise as a truly original impressionist was cut short by an early death. The compositions, all piano pieces since transcribed for orchestral performance, were Clouds, The White Peacock and Scherzo-Bacchanale. The delicate beauty and sensuous tonal coloring of the first two pieces were finely interpreted by the young players under Dr. Hanson's sympathetic baton, while the nervous rhythms of the Scherzo-Bacchanale were equally well treated.

Next came a mature performance of Sea Drift by John Alden Carpenter, another notable American impressionist. This difficult and imaginative score received a remarkably good reading by the student orchestra. The music is conceived in the Debussy manner, but if certain passages in it unavoidably call to mind La Mer, is that to minimize in any degree the total effectiveness and artistic value of Mr. Carpenter's work? Your reviewer thinks not. The concert was concluded with the first Rochester performance of Dr. Hanson's Songs from Drum Taps, a setting of three Walt Whitman poems for chorus, baritone solo, and orchestra. The first section of the work is for chorus and is a setting of Beat, Beat Drums! There is a tremendous vitality in this movement, a compelling and nervous rhythm that rises to a final crashing climax. The second poem, By the Bivouac's Fitful Flame, is for baritone and chorus; in this William Foote was a pleasing soloist, singing the contemplative words with understanding and rich voice. Against the solo voice, orchestra and chorus provide a murmuring background that fits the melancholy mood of the poem. The final song, based on To Thee, Old Cause, is an intensely constructed movement for six-part chorus which gathers rhythmic impetus until it reaches an overwhelming climax, in which the entire forces of chorus and orchestra are unleashed, the result being little short of breath-taking. Dr. Hanson was accorded an ovation for his work, both as composer and as conductor, and generously shared the enthusiastic applause with the young members of the chorus and orchestra, who gave an astonishingly good performance of his music.

Gordon String Quartet Performs

The third evening found Kilbourn Hall packed to capacity for a concert given by the Gordon String Quartet. Their appearance on Rochester's American Music Festival was made possible through the cooperation of the Library of Congress and the Elizabeth Sprague Coolidge Foundation, which is devoted to the furtherance of significant chamber music, and it was a decided asset to this festival to have the opportunity of hearing such an outstanding performance by Messrs. Gordon, Sackson, Robyn and Benditzky in music of internationally recognized American composers. Three quartets were heard: the quartet in G minor of Leo Sowerby; the quartet No. 5 of Quincy Porter; and Walter Piston's quartet (No. 2). The Sowerby and Porter works were both given their first performances.

Mr. Sowerby has departed from his usual style and idiom in this, his second quartet. It is rhythmically exciting and has a certain forthrightness that is appealing, despite its length, which runs nearly forty minutes. It was obviously impossible to assimilate all the qualities of this music on a single hearing, as can likewise be said of the two other quartets, but its dramatic implications were strongly felt and this was in large measure due to the impressive playing of Mr. Gordon and his associates.

The music of Mr. Porter convinces one that he is a master of the chamber music style. His fifth essay in this idiom is permeated with a vivid lyricism, and its abundant invention of thematic devices never permitted interest to wander. In fact one almost felt that Mr. Porter stated enough workable ideas for two separate quartets, but how much better is a score rich in thematic invention than one that merely reiterates ideas that are in themselves trite and stale. The composer was in the audience and rose several times to acknowledge the applause for his fine work.

In Mr. Piston's music one finds a composer who deals entirely with the absolute, the subjective approach to the art. This does not imply that Mr. Piston shuns the dramatic or the suggestive, but rather that he is interested more in music for its own sake; and in his second quartet the formalism impresses quite as much as the intense eloquence of his imagination. In the final movement there was much virtuoso writing, but the technical difficulties were brushed aside in the amazing performance by the Gordon players. Mr. Piston was also in the audience to hear his work and was called on to bow his acknowledgment to the hearty applause.

Forty-First American Composers' Concert

The fourth festival event was the forty-first American Composers' Concert, played by the Rochester Philharmonic Orchestra in the Eastman Theatre, conducted by Dr. Howard Hanson. This program brought hearings of five works: Concerto Grosso for string orchestra and piano (Albert Stoessel); Symphony in Memoriam Theodore Roosevelt

JEANNE BEHREND,

pianist and composer, winner of the Bearns Prize of 1936 for composition. Her works submitted in the competition were Four Sara Teasdale Songs, and a Suite of Seven Children Pieces for Piano. Although these compositions are in the smaller forms, Miss Behrend's work earned for her the prize awarded in competition for the larger forms. Miss Behrend was a pupil of Rosario Scalero in composition, and of Josef Hofmann in piano, at the Curtis Institute of Music in Philadelphia. (Photo by Richard T. Dooner.)

(Vittorio Giannini); *adagio* from first symphony (Kent Kennan); Courthouse Square (Burrill Phillips); and Symphonic Piece (Robert Delaney). With the exception of the Stoessel, all the works received their initial performance, the last three also being broadcast over the N.B.C. network.

Mr. Stoessel's Concerto Grosso is a well-knit, energetic composition, and his venture of pouring new musical wine into old bottles was accomplished with apparent skill and effectiveness. The orchestra strings played in this with great sonority and tonal brilliance, while Irene Gedney gave capable assistance at the piano.

After the tumult of the Giannini symphony had died away, one felt that "T.R." might have had a more characteristic musical tribute. Mr. Giannini writes fluently in the post-Wagnerian idiom, if his talents seem directed rather too much along the pseudo-dramatic trend of composition. The reception of the symphony was moderately warm, and it should be said in all fairness that the orchestra did a fine job with the score under Dr. Hanson's direction.

Following intermission and before the playing of Mr. Kennan's music, the announcement was made over the air from New York City that Mr. Kennan was the recipient of this year's Prix de Rome Fellowship in musical composition. His slow movement is constructed on two brief motives which appear in various guises; the movement is logically conceived and rises to an intense climax, the mood then subsiding until the close. Harmonically Mr. Kennan is akin to Scriabin in his use of color chords, but this particular idiom was well-suited to his material. The young composer, at present holding a teaching fellowship in the Eastman School of Music, was brought upon the stage to bow to the cordial applause of the public.

In Mr. Phillips' music one finds a typically American approach, not only in subject manner but also in style of treatment. His suite, Courthouse Square, is an expression, the composer states, of that classic American institution—the "county seat." There are three brief sections, R.F.D., Prairie Idyll, and Town-Saturday Night. There is an infectious good humor about this music and an appealing sincerity of expression that augur well for Mr. Phillips' future as an original American composer. Mr. Phillips was present to acknowledge the fine reception of his work.

The concert concluded with a vigorous performance of Mr. Delaney's Symphonic Piece, a work that is fresh and interesting although a trifle too extended for a single movement since the four sections are played without pause. One felt an honest mind behind the conception of this music, a mind that creates music out of the sheer joy of so doing. The composer, who had flown from California for this concert, bowed his thanks to the audience's approval of his score. The playing of the Philharmonic men was uniform throughout the program and Dr. Hanson gave meticulous consideration to each composition in turn.

Ballets Produced on Final Program

As a brilliant finale to this sixth annual American Music Festival, four ballets were presented in the Eastman Theatre before a capacity audience, enlisting the services of the Rochester Civic Orchestra under Dr. Howard Hanson's baton, and a large corps of dancers from the classes of Thelma Biracree. The ballets produced were: John Alden Carpenter's Birthday of the Infanta; Howard Hanson's Pan and the Priest; Three Japanese Dances of Bernard Rogers, and The Victory Ball of Ernest Schelling. The choreography of all the ballets was the work of Miss Biracree with the assistance of Evelyn Sabin and Harold Kolb, guest soloists.

The charming music of the Carpenter score was treated in a colorful and sympathetic manner, and the cast of young dancers as a whole did good work, an especial word of praise going to Miss Sabin for her delicate interpretation of the gentle Infanta, and to Jack Bartash for his real and poignant enacting of the misshapen dwarf. Dr. Hanson's music was used in the following ballet to portray the eternal conflict between conservatism and revolt, between the spiritual and the sensual elements of life. Using a single group as a complement to her solo dance, Miss Biracree has succeeded in suggesting the varied moods of the music, which rises to an exuberant climax. Dr. Hanson was brought upon the stage by Miss Biracree to acknowledge the plaudits of the audience.

Choreographically speaking, and musically as well, the high-point of the evening was provided by the three Japanese dances by Mr. Rogers. These descriptive and novel pieces were first heard two years ago on an American Composers' Concert of this series, and the lasting impression left with your reviewer at that time was heightened by the excellent choreography of the composer's score. The first is entitled Dance with Pennons, and was done by three solo dancers in a stylized fashion, using long silken banners to create the effect of delicate motion. The second, a Mourning Dance, is unique in its instrumental effects, and employs an off-stage solo voice singing a verse from Masefield's Japanese tragedy, The Faithful. Miss Sabin, as the solo dancer, was accorded an ovation for her sensitive treatment of this colorful music. The final item, called a Dance with Swords, was done by five men dancers, headed by Mr. Kolb, in traditional manner. This is a barbaric and frenzied piece of orchestral writing, containing many interesting percussion effects. The applause was enthusiastic for this ballet and the composer was brought to the stage to share it with the dancers.

The Victory Ball of Ernest Schelling is well known to the majority of symphonic music-lovers, and was impressive in choreography by Miss Biracree. One sees the ball in progress, celebrating the final victory of the Great War; there is an abrupt pause and in the background a broken procession of dead soldiers passes before the aghast dancers. Another momentary pause and the ball is resumed, the dance growing wilder and more frenzied until the sudden appearance of a bugler halts the mad orgy, and the soft notes of Taps are heard as the curtain falls. Miss Biracree and Mr. Kolb were solo dancers in this and contributed to the general effectiveness of the ballet.

The Chocolate Soldier Staged

Two excellent performances of Oscar Straus' popular operetta, The Chocolate Soldier, were given in the Eastman Theatre on April 23 and 24. The large cast, which included Dorothy Drakeley, Olivia Martin, Inez Kuin, Harold Singleton, Alfred Casad, Edward Van Niel, and Eric Remington, pleased with much fine singing and adept stage performances. The Rochester Civic Orchestra supported with Guy Fraser Harrison directing; the production was under the supervision of Perrin G. Somers.

Hadley Conducts in Boston

Henry Hadley conducted two all-American programs in Boston with the Commonwealth Symphony Orchestra in Jordan Hall, on May 8 and in the Boston Art Museum on May 10. On these occasions the first performance in Boston of Hadley's new piano concertino was presented by Eunice Howard, pianist.

Rodzinski Has Warm Ovation at End Of Cleveland Orchestra Season

Programs Saminsky's Ausonia in Honor of Toscanini—San Carlo and Other Operatic Enterprises Eagerly Welcomed—Beryl Rubinstein and Arthur Loesser in Sonata Recital

CLEVELAND, O.—The farewell tendered Artur Rodzinski at the final pair of symphony concerts was overwhelming and should convince the conductor of his tremendous popularity with his audiences. Shouts of "bravo" filled the hall; the conductor was honored by the audience rising from their seats and the iron no-encore rule was cast to the winds when the strains of Tales from the Vienna Woods flooded Severance Hall after the audience showed a decided unwillingness to leave. Mingled with the enthusiasm aroused by a superlative performance of Beethoven's seventh symphony was the skillful virtuosity which characterized the reading of Ravel's Daphnis and Chloe suite. The applause was highly merited, for never has the orchestra played more superbly than at the end of this season.

In honor to Toscanini, Dr. Rodzinski programmed Lazare Saminsky's Ausonia dedicated to the Italian *maestro* by the composer. We find this work, depicting the composer's Italian impressions, much influenced by Stravinsky in technic and color. It is magnificently scored and a model of orchestral form. Mr. Saminsky was called to the platform repeatedly to acknowledge applause.

LOCAL OPERATIC ENTERPRISES

Who predicted the death of opera several seasons ago? It was a foregone conclusion with our young modernists that the demise of opera in its existing form would ensue. However, we find the opposite to be true—a grand renaissance of the singing drama! Two local organizations appeared on the same evening, so that we were unable to hear more than half of each. The Cafarelli Opera Company presented Traviata at Masonic Hall with such distinguished and enjoyable guests as Alberto Baccolini as conductor, Mario Cozzi as Germont père, and Lorenzo Poerio as Alfredo in the cast. Miss Cafarelli assumed the role of Violetta. As a whole it was a creditable achievement, the proceeds being turned over to the milk fund.

Molière's Le Medecin Malgré Lui with Gounod's music, served the Western Reserve University students at Severance Hall as a vehicle to exhibit their various talents under the baton of Karl Grossman. It proved entertainment of charm and elegance, with a graceful ballet, trained by Margery Schneider, and the choral problem solved by seating the singers in the manner of Coq d'Or on either side of the stage.

CROWDS HEAR SAN CARLO OPERA

An opera-hungry crowd of more than 26,000 spectators milled through the gates of our huge Public Auditorium on three successive evenings to hear their operatic favorites and applaud to the echo the splendid performances offered by Fortune Gallo's group. Carlo Peroni, returning to his home city, was greeted with tremendous enthusiasm, an enthusiasm which mounted as the evening progressed and offered some of the finest ensemble singing and acting it has been our privilege to witness on the operatic stage. First honors unquestionably go to Bianca Saroya for her beautiful and opulent voice and her extraordinary histrionic ability in the roles of Aida and Santuzza; second in favor was the perfectly true and lovely coloratura of Lucille Meusel as Gilda; Mostyn Thomas' portrayal of Rigoletto was completely artistic in every detail, his fine warm baritone won rounds of applause also for his fine Prologue and acting in Pagliacci. There was no one in the large and varied cast who was not perfectly at ease in his role; everything was characterized by that smooth proficiency, so inevitable in a high class performance. It was a festival long to be remembered also for its fine choral ensemble and a thoroughly coordinated performance due to Maestro Peroni's skill and musicianship. Plans are now being made for a prolonged engagement next spring.

CHAMBER SERIES CONCLUDED

The series of Chamber Music Matinees at the studios of Phyllis Streett Edelman came to a close last Sunday afternoon when the string quartet consisting of Dr. Jerome Gross, Isadore Edelman, Fred Rosenberg and Isadore Gordon, assisted by Phyllis Streett Edelman, was heard in a splended performance of César Franck's piano quintet in F minor. Cassius Chapel was soloist in two groups of songs by Debussy and Ravel, giving an intelligent interpretation of these charming morsels.

RUBINSTEIN AND LOESSER PLAY

Beryl Rubinstein and Arthur Loesser gave one of their all too rare two-piano recitals at the Institute of Music. It is always an enjoyable experience to hear these two sterling artists merge their talents in a perfectly attuned ensemble of outstanding quality. A capacity audience accorded them an ovation.

R. H. W.

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Song Contest Announced by Atlantic City Mayor

Mayor C. D. White of Atlantic City, N. J., has announced a song contest, to which both professionals and amateur composers are eligible, for a song describing the joys of the seaside resort. It is not necessary, however, to mention Atlantic City by name. The prize is $1,000 and the entries must be mailed by June 10. On May 28 a special prize for New Jersey composers is to be awarded for a winning song to be sent in before May 20.

Second Bennington College Series by Lange Chamber Orchestra

A second season of concerts for the benefit of Bennington College is announced by the Philharmonic-Symphony Chamber Orchestra (Hans Lange, conductor) for 1936-37. These comprise five Monday evenings, November 9, December 7, January 4, February 1 and March 1. Included among compositions definitely selected for this series are a cantata by J. S. Bach; Mass by Niccolo Porpora; Concert Instrumental by Francois Couperin; London Street Calls by Orlando Gibbons; Mozart's horn concerto; and selections from eighteenth century American music.

National Symphony Orchestra Announces 1936-37 Plans

Assured by its board of directors of sufficient funds to continue its program next season, the National Symphony Orchestra Association of Washington, D. C., has advanced plans for its sixth season. The more than $61,000 raised in the orchestra's recent financial campaign is not as yet enough to include a second season of the summer concerts which were inaugurated last year, but it insures a regular winter series of concerts. Negotiations between the orchestra directors and the Musicians Union officials, however, are still in deadlock as the Musical Courier goes to press.

Two of the programs for next November may be in conjunction with the Monte Carlo Ballet Russe. Dr. Hans Kindler, conductor of the National Symphony Orchestra, recently returned to Washington from New York, where he attended several presentations of the Ballet Russe at the Metropolitan Opera House. One of the tentative engagements of the ballet with the National Symphony Orchestra is for a performance of Choreartium, a dramatic presentation of the four movements of the fourth symphony of Brahms. The entire two performances are to consist of ballets heretofore given in their entirety principally in New York and Philadelphia, due to the difficulty in obtaining adequate symphonic accompaniment on their previous "road" engagements.

Having made these and other preliminary plans for the orchestra's 1936-37 season, Dr. Kindler sailed May 1 on the SS. Statendam for Europe. He is to spend several weeks in England and on the Continent, fulfilling engagements, among them a week in London with the British Broadcasting Company.

Dr. Kindler returns to America to conduct summer symphony concerts in July in several cities in the United States, beginning with six in Cleveland at the Great Lakes Exposition. In view of the fact that some agreement may be reached whereby the National Symphony Orchestra Association will be able to continue their summer concerts, Dr. Kindler has reserved some time to conduct such a series.

Handel Revamped In Hamburg

Fritz Stein Arranges Oratorio of Victory—Eminent Virtuosos Visit City

HAMBURG.—The work which Handel composed for the victory of England, December, 1745, against the Scots, has been transformed for our days by Fritz Stein (of Berlin) the work now being called Fest-Oratorium. It was produced by Stein in Berlin, 1935, during the *Festwochen* there. In Hamburg it was conducted by Dr. Hoffman for the *Heldengedenktag*, in the presence of Stein. The Fest-Oratorium abounds in magnificent choruses, and as Handel himself employed parts of other scores, and did not himself write an opening chorus to this one, Stein has utilized the one from Deborah. The Singakademie chorus officiated and made a deep impression.

OTHER CHORUSES

The Cecilia Chorus, and the new one of St. Michael's, have also given fine programs, the latter now having regular week-end, evening concerts. Jochum, conducting the Philharmonic Orchestra, was assisted by the Opera Chorus in Magnificat by Kaminski, a religious work which changes concert hall into church. At the same concert, Metzmacher played Pfitzner's new cello concerto.

ORCHESTRA NOVELTIES

The seventh Philharmonic evening was "different" by Jochum's inclusion in the program of Hymnen, by Holler, a modern treatment of Gregorian modes. Another novelty was a posthumous symphony by Richard Wetz (died 1935) played in a broadcast concert.

CHAMBER MUSIC

Alma Moodie, violinist, Erdman, second violin, and Schwamberger, cello, gave a trio evening but unfortunately without the real and necessary preparation for such a task. Ramin took the harpsichord part in trios with Grummer and Wolf; Edwin Fischer afforded a real treat with Beethoven and Mozart; Kempff and Backhaus gave recitals of Beethoven sonatas; Friedrich Wuhrer and Alice Oschmann did mixed programs, while Elly Ney, Hermann Abendroth conducting, played the Brahms concerto in B flat, with the Berlin Philharmonic Orchestra. Among the singers must be mentioned Mignon Spence, American coloratura, whose Gilda in Rigoletto was successful. Song recitals during the past week included appearances by Louis Graveure, Schlusnus, and Hüsch.

ENGLISH VISITORS

King's College Choir, under Bernhard Ord, sang here in St. Jacob's, giving us instructive examples of divine services in England. Old masters performed were Forde, Gibbons, Tomkins, Tallis, Byrd, Blow, Purcell, and Green. Among the newer masters, not so convincing, were Howells and Parry, somewhat too "sweetish" for our taste. In comparison with our own church choirs, the English boys seemed to use more head voice, though the tone is beautiful notwithstanding.

Another foreign visitor to St. Jacob's was Abbé Lestestu from Paris in an organ concert of old masters including Bach.

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"Kubelik, the violinist, has been a name of note in concert circles for many years. . . . The artistry now is at its apex . . . as vivacious and sparkling as ever."—FLORENCE LAWRENCE, LOS ANGELES EXAMINER, MARCH 7, 1936.

"From the first notes of the Goldmark A minor concerto, it was apparent that the audience was in for an evening of beauty."—WINNIPEG FREE PRESS, MARCH 26, 1936.

"His virtuosity always has been stupendous, but he plays now with a feeling, interpretation and technical flawlessness as never before."—VICTOR NILSSON, MINNEAPOLIS JOURNAL, FEB. 8, 1936.

"His deadly accuracy branded him as an absolute master of the difficult instrument."—MORNING OREGONIAN, PORTLAND, FEB. 25, 1936.

"To hear the Chaconne played as Kubelik played it was worth a pilgrimage of many miles."—SAN FRANCISCO CALL-BULLETIN, MARCH 13, 1936.

Kubelik plays magic (headline) . . . The most heavenly tone possible from any instrument."—TORONTO STAR, JANUARY 21, 1936.

". . . superb and unmatchable master."—WASHINGTON EVENING STAR, DEC. 9, 1935.

"Kubelik comes back and sells out the house!" (Orchestra Hall.)—GLENN DILLARD GUNN, CHICAGO HERALD & EXAMINER.

"Huge audience gives ovation to Jan Kubelik."—EDWARD MOORE, CHICAGO TRIBUNE.

"The hand never faltered and the bow was wielded with an amazing precision . . . held his audience transfixed."—MONTREAL GAZETTE, JAN. 20, 1936.

"Kubelik demonstrated that he is at the zenith of his career."—HERMAN DEVRIES, CHICAGO AMERICAN.

"This evening, so reminiscent of the days of Musical Giants."—MUSICAL COURIER, FEB., 1936.

"Second appearance within the year in Milwaukee again received with a whole hearted enthusiasm."—MILWAUKEE SENTINEL, OCT. 9, 1935.

"Kubelik again exhibits superb style in recital."—HARRY E. BURKE, ST. LOUIS GLOBE-DEMOCRAT.

"Kubelik proved that he is still at the top as a violinist."—THE CLEVELAND NEWS, MARCH 13, 1935.

"Rafael Kubelik conducted General Motors Orchestra; eminent father, Jan Kubelik, soloist; on March 31, 1935, broadcast over NBC chain."—MUSICAL COURIER, APRIL 10, 1935.

"Those who attended the Symphony Concerts in Emery Auditorium Friday afternoon and Saturday evening found the young guest conductor, Rafael Kubelik, probably the most spectacular orchestra director to appear in recent years with the Cincinnati Symphony Orchestra. Father and Son created a sensation with members of the orchestra."—CINCINNATI ENQUIRER, FEBRUARY 17, 1935.

"Last night's remarkable performance bridged the old with the new in a rainbow of bowing and a technical deluge of cadenzas and effects such as have been approached by but a few of the moderns."—CARL BRONSON, LOS ANGELES HERALD & EXPRESS, MARCH 7, 1936.

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Large-Scale Choral Works Performed In Interesting Span of Boston Music

Koussevitzky Leads Bach's St. Matthew Passion with Symphony Orchestra, Soloists and Choruses—Sanroma Plays with Ensemble—Mozart's Requiem Sung by WPA Forces

BOSTON.—Serge Koussevitzky substituted The Pines of Rome by Respighi on the Boston Symphony Orchestra program of April 24 and 25 instead of the number originally announced, in order to commemorate the death of the composer. The performance was electrifying. One would not have thought that there was such power in the climax. It is only the rare interpretation, the exceptional coordination of conductor and orchestra, that can revive its former glories. The concert, which brought no new music nor offered any restoration of the unfamiliar old, began with Beethoven's eighth symphony and closed with Tschaikowsky's fourth symphony. The performance of the latter was extraordinarily brilliant.

ST. MATTHEW PASSION SUNG

One of the most interesting events of the musical season here was the performance on April 26 and again on April 27 of the St. Matthew Passion of Bach. The orchestra on this occasion played excellently and no less so the soloists from the orchestra. Of these it is necessary to single out Mr. Zighera (viola da gamba) Mr. Laurent (flute), Mr. Speyer (oboe d'amore and English horns), and Mr. Gillet (oboe). The chorus did particularly well. G. Wallace Woodworth had obviously taken great care in training the Harvard Glee Club and the Radcliffe Choral Society so that both choruses did some of the best singing of their history.

The soloists were also well chosen. Keith Falkner, in the role of Jesus, was especially good. We had heard him last year both in the St. John Passion of Bach and in Handel's Solomon. His singing this year fully came up to the high standard that he had previously set. Frederick Jagel, who had the difficult task of singing the recitatives of the Evangelist, did a thoroughly workmanlike and musicianly job, though his voice was sometimes strained. Jeannette Vreeland sang clearly and well in the soprano arias. Kathryn Meisle sang well, with inimitable artistic finesse. David Blair McClosky was the other soloist. The great beauty of the music made its effect upon the audience and the applause was tremendous.

SANROMA IS SOLOIST

A number of concerts took place on April 28. The Boston Symphony Orchestra closed the subsidiary series of Tuesday concerts with a program of Scandinavian music. Mr. Burgin conducted the first half of the concert, presenting Svendsen's Carnival in Paris and Grieg's piano concerto in A minor, with the assistance of Jesus Maria Sanroma as soloist. Mr. Sanroma is an artist of taste, competence and imagination, all of which qualities he brought to the interpretation of Grieg's music. The performance of the Svendsen music was excellent. After the intermission Mr. Koussevitzky gave a fine reading of Sibelius's second symphony.

The Goding-Thiede-Zeise Trio gave a concert in the Boston Art Club, with the assistance of Frank MacDonald, violin, and Harry Welcome, viola. A thoroughly academic quartet by Edwin J. Stringham was given its first performance in Boston at this concert. Previously the Trio gave a fine performance of Brahms's trio in C major. The concert ended with César Franck's quintet in F minor. On the same evening Teresa Calamara, pianist, gave a concert in Jordan Hall. Miss Calamara chose a good (if typical) program and revealed the qualities of genuine feeling and some talent.

MOZART'S REQUIEM PERFORMED

On April 30 Mozart's Requiem was presented in Cambridge by the W.P.A. music forces, under the direction of A. Buckingham Simson. In the orchestra one noted a certain lack of vitality but the chorus made up in vigor what the orchestra may have wanted. The performance was surprisingly good. There was a large audience present, which has not always been the case with these concerts. Moreover the audience took evident pleasure in the performance. The first half of the concert was devoted to two Divertimenti of Mozart and his Schauspieldirektor Overture, excellently conducted by Ernst Hoffmann. On the same evening John Thomas Warner, Negro tenor, gave a concert in Steinert Hall. Mr. Warner's program was varied, too varied for the limitations of his voice and present abilities, which do not extend, for example, to German Lieder. A delicate *pianissimo* seems at the moment to be his chief virtue. A. W. W.

Baldwin-Wallace College to Hold Fourth Bach Festival

BEREA, OHIO.—On June 11 and 12 the fourth Bach Festival is to be held at Baldwin-Wallace College. Berea is a suburb of Cleveland and is but twelve miles from the Public Square. There is ample bus and railroad contact between the two and a network of excellent roads makes the motor trip very short indeed. The festival program comprises as usual four concerts and the works to be performed are drawn not only from the choral works of Bach but from the wealth of chamber and solo music which he wrote. Each of the four concerts will be preceded by a program of chorals played by a brass choir from the tower of the Memorial Building. The audience is seated on the campus.

The guiding spirit of the entire festival is Albert Riemenschneider, who has for years been a Bach student. The Festival Orchestra, composed of conservatory students, augmented by players from the Cleveland Orchestra, is conducted by Carl G. Schluer of the Conservatory Faculty. The festival Chorus of seventy-five voices is conducted by Mr. Riemenschneider. A new feature this year is an A Cappella Choir of sixty young people (conservatory and college students) who will sing the motet for double chorus Be not Afraid at the first concert. This choir is conducted by Cecil Munk of the conservatory faculty. The chamber music groups are conducted by L. N. Kurkdjie, also of the faculty and the brass choir by Cecil Munk. The B minor Mass will be sung by the Festival Chorus in the two concerts on Friday and will be conducted by Mr. Riemenschneider. This is the second presentation of the Mass at the Baldwin-Wallace Festivals. The Festival Chorus sings, in addition to the Mass, the cantata (No. 68), God so Loved the World, and cantata (No. 50) for double chorus, Now hath Salvation and Strength. The soloists for all four concerts are, Alma Babb, Akron, and Jean Erisman, Cleveland, sopranos; Lila Robeson, Cleveland, contralto; Joseph Kontsky, Cleveland, tenor; James Houghton, Boston, bass; Arthur Loesser, Cleveland, piano; John Challis, Ypsilanti, harpsichord; Parvin Titus, Cincinnati, organ; Delbert Beswick, Berea, piano and harpsichord, and William Cook, Berea, organ.

Thursday's afternoon concert comprises solos for organ, tenor, harpsichord, and violin, in addition to the motet, Be not Afraid. In the evening there will be the concerto in F minor for piano played by Arthur Loesser; suite No. 1 in C for oboes, bassoon, and strings; cantata (No. 56) for bass solo; cantata (No. 68) God so Loved the World, and cantata (No. 50) for double chorus Now Hath Salvation and Strength.

B. D.

Norman Jolliffe Active as Oratorio Soloist

Norman Jolliffe, baritone, fulfilled an active schedule during Holy Week. On Palm Sunday he sang The Palms for the eighteenth consecutive time at the Marble Collegiate Church, New York, where he is soloist. In the afternoon he was heard in The Crucifixion at the Church of the Incarnation, New York, repeating the work at night at the Marble Church and again in Garden City, N. Y., the following day. Mr. Jolliffe sang in three performances of Bach's St. Matthew Passion at St. James Church, Long Branch, N. J., at St. Bartholmew's, New York, and at All Angels, New York. On April 30 Mr. Jolliffe sang in The Creation at Riverhead, N. Y., and on May 9 has accepted a re-engagement with the Flushing (N. Y.) Oratorio Society in The Seasons.

Plans of National Music Camp at Interlochen, Mich.

INTERLOCHEN, MICH.—On June 28 the National Music Camp, under the direction of Joseph E. Maddy and T. P. Giddings, enters its ninth year in supplying that cultural combination of musical education and recreation for high school boys and girls, camp alumni, college students and music supervisors.

Under the direction of Robert Korst, in the winter months operatic coach for the Cincinnati Symphony Orchestra, the opera Faust will be given by the Supervisors' Division, in its entirety and in costume. The stage of Interlochen Bowl is well adapted for opera production, its acoustical powers having been pronounced excellent.

The American Bandmasters Association, of which John Philip Sousa was a founder, will bring to Interlochen, in August, many eminent band conductors. This convention will last four days, to be followed, from August 10 through August 16, by the band, choral and orchestra literature clinics, attended by directors from all parts of the country. The faculty list includes the following:

Andre Andraud, oboist, Cincinnati Symphony Orchestra; Vladimir Bakaleinikoff, assistant conductor Cincinnati Symphony Orchestra; Sol B. Cohen, violinist, Champaign, Ill; Pattee Evenson, first trumpet, Rochester Philharmonic Orchestra and teacher of trumpet, Eastman School of Music; Marius Fossenkemper, first clarinetist, Detroit Symphony Orchestra; Thaddeus P. Giddings, supervisor of music, Minneapolis Public Schools; Albert Austin Harding, director of bands, University of Illinois; Emil Heermann, concertmaster, Cincinnati Symphony Orchestra and professor of violin, Cincinnati College of Music; Clarke S. Kessler, bassoonist and official pianist, Chicago Symphony Orchestra; Joseph Kolmschlag, first string bass and tuba, Cincinnati Symphony Orchestra; Robert Korst, head of opera department, Cincinnati College of Music, coach of opera, Cincinnati Symphony Orchestra; C. Edwin Lennig, flutist, Detroit Symphony Orchestra; Dr. Joseph E. Maddy, professor of music, University of Michigan; Frank Miller, first cellist, Minneapolis Symphony Orchestra; Edward A. Murphy, first horn, Rochester Philharmonic Orchestra and teacher of French horn, Eastman School of Music; William W. Norton, director, Community Music Association, Flint, Michigan; G. T. Overgard, dirctor of music, Urbana, Illinois Schools, assistant conductor of bands, University of Illinois; Emory B. Remington, first trombone, Rochester Philharmonic Orchestra and teacher of trombone, Eastman School of Music; William J. Skeat, composer, arranger, organist, pianist; Mikail Stolarevsky, viola, Cincinnati Symphony Orchestra, viola and violin teacher, Cincinnati Conservatory of Music; Frank Tichy, teacher of percussion instruments, Cleveland Public Schools; Burnet C. Tuthill, examiner, National Association of Schools of Music and in department of music, Southwestern College, Memphis, Tenn.; Arthur L. Williams, assistant professor of public school music, Oberlin Conservatory of Music; and Henry J. Williams, harpist, Minneapolis Symphony Orchestra.

Leopold Sachse Appointed to Juilliard School Faculty

Leopold Sachse, Wagnerian stage director of the Metropolitan Opera Company, has been appointed to the faculty of the Juilliard Opera School to teach stage technic and to lecture on the history of opera, according to an announcement made by Ernest Hutcheson, dean of the Juilliard School of Music.

(Photo by R. F. Schmiedt)

LEOPOLD SACHSE

Before coming to the Metropolitan Opera last season, Mr. Sachse had won prominence in Germany and other European countries. He received his academic education in his native Berlin, and later, when he showed a talent for acting, he went to Vienna to study with Prof. Arnau. His first engagement at the age of nineteen was at the Schiller Theatre in Berlin, where he played leading character roles. Subsequently he studied singing and instrumental music with Prof. Stolzenberg in the Conservatory at Cologne and with Prof. Selva in Milan. He sang first at Kiel and at Strasbourg, and eventually enlarged his repertoire until it included practically all the basso roles of Wagnerian opera.

At the age of twenty-seven Sachse became general manager of the Civic Theatre in Münster and a lecturer on the art of stage technic, voice and diction at the University of Münster. Four years later he founded and directed the Sachse Opera in Berlin. He was then appointed general manager of the Civic Theatre and of the civic concerts in Halle. Richard Strauss and Hans Pfitzner served as conductors of the concerts.

In 1922 Mr. Sachse was elected general manager of the Hamburg Opera, which he directed for thirteen years. During this period he was invited to direct festivals in Italy, Spain, Holland and France, and was also appointed guest lecturer at the University at Kiel. Mr. Sachse acted as official representative for Germany at the Societe Universelle du Theatre in Paris and in Hamburg. Recently Mr Sachse staged performances at the Gaité-Lyrique in Paris.

Paulo Gruppe's Engagements

Paulo Gruppe, cellist, was heard with Samuel Quincy, pianist, at the Women's Graduate Club of Columbia University, New York, on March 3; 22, he appeared as a member of the Gruppe Trio at the MacDowell Club, New York, in a program of works by the late Mortimer Wilson; 25, he was assisting artist with the New York Civic Orchestra (Franco Autori conducting) at the American Museum of Natural History, New York; 31, he joined with Edith Harvey, soprano, Daisy Stone, pianist, and Lewis Raymond, accompanist, for a faculty concert of the Brooklyn Conservatory of Music.

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Photo by Albert Petersen

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Washington Holds Piano Festival

Thirteenth Annual Series Played to Large Audiences—Berúmen and Otero in Concert

WASHINGTON, D. C.—Katherine MacReynolds Morrison, director of the Washington Pianists Club, composed of representative pupils of prominent teachers, presented the organization in the thirteenth annual festival of piano music on April 28 and 29. The Calvary M. E. Church on both evenings was packed to capacity. This organization unique in character, is without a doubt one of the most unusual musical units that we have here. Its sole purpose is to inspire young students and give them an opportunity to play publicly a full length concert program—a chance they would not have without the club.

Ann Sugar, a pupil of Felian Garzia, and recently soloist with the National Symphony Orchestra, opened the festival concerts. Her program included compositions of Bach, Beethoven, Chopin and Grieg. Although but seventeen years of age, Miss Sugar shows great musical possibilities. On the same evening Everett Stevens, talented young composer, played a brilliant program, closing with his own concerto which was the highlight of the evening.

On the following evening, Sue Toronto, a debutante member of this year, appeared. Her program which included compositions of Liszt, Rubinstein, Bach, Beethoven and Chopin was well played. The second pianist of the evening to play was Elizabeth Rankin King, a pupil of Fanny Roberts and Edwin Hughes, whose program contained the organ toccata and fugue in D minor (Bach-Tausig), sonata E flat (Beethoven), several Schumann selections and the Saint-Saëns concerto. Applausive tributes were expressed by the large audience for her formidable technic and fine tone. The festival continued through May 2.

BERÚMEN AND OTERO IN CONCERT

The ballroom of the Willard Hotel was the setting for a distinguished audience on April 29, when Beren-Brook Artists presented in their last concert of the season, Ernesto Berúmen, Mexican pianist, and Emma Otero, Cuban soprano. The program, which consisted entirely of Spanish music by both artists, was enthusiastically received. Miss Otero, in native costume, made a striking appearance. Her voice was flexible and clear, and revealed much of the Latin temperament. Her offering of the aria, The Barber of Seville (Rossini), was excellently done. Other outstanding selections on her program were Moorish Shawl (de Falla), Chiquula (Obradors) and Malaguenas (Pagans).

Mr. Berúmen displayed musical phrasing of a high order and a warm tone. Whatever he performed had scintillancy, exciting and accurate rhythm and was brilliantly executed. G. S.

Richard Hageman's Opera for Metropolitan Spring Series

Richard Hageman, American composer, whose opera Caponsacchi is to be produced this spring by the Metropolitan Opera Association, wrote the work in Europe. It was given its premiere performance in February, 1932, at the State Opera House of Freiburg,

(Photo by Bloom, Chicago)

RICHARD HAGEMAN

Germany. Later it was performed in other German cities, and the winter of 1935 saw its first performance in Vienna. This is believed to be the first American opera ever produced in Austria.

Mr. Hageman returned to the United States last fall after five years in Europe. He was immediately appointed musical director of the Chicago Civic Opera and of the newly formed Canadian Grand Opera Association.

Although he has been a citizen of the United States for many years, Mr. Hageman was born at Leeuwarden, Holland, the son of Maurice Hageman, director of the Amsterdam Conservatory of Music, and Francesca de Majowski Hageman, a singer at the Court of Queen Wilhelmina. At the age of three young Richard began his study of the piano under his father's direction, and by the time he was six began appearing publicly in concert. He toured Europe until his eighth year. Then he was brought to the attention of Queen Wilhelmina, who appointed him her special protege, and until his eighteenth birthday paid for his entire musical education. From eight years of age until twelve, Richard was a pupil in the Brussels Conservatory of Music where he studied piano with De Greef.

Returning then to the Amsterdam Conservatory, his interest in the piano as his only instrument began to wane, and when he was sixteen he announced his intention of becoming a conductor. He was given the post of assistant conductor in the Royal Opera of Amsterdam, and at eighteen was a full fledged conductor. Mr. Hageman remained there until his twentieth year, making occasional trips to France and Germany to appear as guest conductor in some of the leading opera houses.

During this period he was composing music as well as conducting it, writing songs and instrumental pieces. It was Dr. Karl Muck, then conductor of the Boston Symphony Orchestra, who suggested Mr. Hageman to the Metropolitan Opera, and a short time after he was engaged there as assistant conductor. In a few years he was made a first conductor, and remained at the Metropolitan for fourteen years, for eight of which he had entire charge of the Sunday Night concerts. In 1922 he was appointed a director of the Chicago Civic Opera, where he remained for some time, also conducting at Ravinia Park and appearing with various symphony orchestras throughout the country. For four years Mr. Hageman was a professor at the Curtis Institute of Music in Philadelphia, and for seven years on the staff of the Chicago Musical College. In France in 1931 Mr. Hageman married Eleanore Rogers, soprano, daughter of the late Dr. F. H. Rogers of Los Angeles.

Monteux Engaged for Three Years as San Francisco Conductor

SAN FRANCISCO, CAL.—With a contract calling for his services as leader of the San Francisco Symphony Orchestra for the next three years, Pierre Monteux has left San Francisco for Paris where he will conduct his own orchestra in a series of concerts this summer.

During his first season in San Francisco, Monteux accomplished wonders with the orchestra. From its deplorable chaotic condition, he succeeded in developing the San Francisco Symphony Orchestra into a highly sensitized, responsive and flexible instrument. From the standpoint of programs, Mr. Monteux presented material that was novel in character, interesting and thoroughly enjoyable.

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, is confident that even greater artistic heights will be reached by the orchestra under Monteux' direction in the season to come. The conductor will return here in the early fall with several new scores to be introduced here next winter. C. H. A.

Melchior in London and Paris

Lauritz Melchior's season at Covent Garden in London begins early in May. He sings there during the spring season, two of each of the Ring cycle operas and four performances of Tristan and Isolde with Kirsten Flagstad. On May 25 the tenor celebrates his 100th performance in the role of Siegmund in Die Walküre in London. This is the role in which Mr. Melchior made his debut in German opera, also in London, under Bruno Walter in 1924. Paris hears Mr. Melchior the first part of June when he sings two performances of Lohengrin and one of Tannhäuser at the Grand Opera under the direction of Bruno Walter. He then takes a vacation until the opening of the San Francisco Opera season next Fall. His holiday is to be spent with his family, and hunting, gardening and fishing are among his recreations.

Brooklyn Morning Choral Concert

The Morning Choral (Herbert Stavely Sammond, conductor) gave a spring concert at the Academy of Music, Brooklyn, N. Y., on April 22. Ada Zeller was the accompanist, and E. Harold Du Vall, organist. The chorus sang Open Our Eyes (Will C. Mcfarlane); Glory to God in the Highest (Giovanni Battista Pergolesi), Cangia, Cangia (G. B. Fasolo); A Wind from the Sea (Gena Branscombe), Love's Benediction (Londonderry Air), Hymn to the Night (Marianne Genet), A Grecian Landscape (Cyril Jenkins), In the Mill (W. Rebikoff), Out of Main St. (Charles Wakefield Cadman), The Cherry Tree Doth Bloom (Alma Goatley), May in Japan (Mildred Lund Tyson) and April (Annabel Morris Buchanan). Philip Whitfield, baritone, was heard in two solo groups.

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New York Evening Journal

"*Viola Mitchell Brilliant in Debut With Symphony* (Headline)
Her tone is a thing of beauty."
Boston Advertiser

"*Viola Mitchell Scores Shouted Triumph* (Headline)
She is amazingly efficient, a brilliant technician."
Chicago Herald & Examiner

"*Miss Mitchell Seen on Way to Fame* (Headline)
There were words around the lobby comparing her to a young Maud Powell, with the salient points on her side, rather than on Miss Powell's."
Chicago Tribune

"An artist of remarkable gifts and accomplishments."
Washington Herald

"The best woman violinist we have heard since Maud Powell was at her best."
Minneapolis Tribune

"Miss Mitchell came, played, and triumphed. Her performance of the Chausson Poeme and Ravel's Tzigane was a revelation . . . a player who is more than a technician, and an artist with a message . . . refinement of expression . . . beauty of tone and clarity of phrasing."
Pittsburgh Press

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Rossini's Neapolitan Antics Told in New Zurich Opera

Composer Portrayed As a Bon Vivant—Opera Wins Striking Success —Other Lyric Premieres—Many Concert Artists Heard

ZURICH.—The State Theatre has produced with strong success, Rossini in Naples, text by Hans Adler, music by Bernhard Paumgartner, director of the Salzburg Mozarteum.

An outstanding representative of the Viennese school, Paumgartner's work discloses thoroughly grounded musicianship; and at the same time he indulges in the free use of modern instrumentation. He has produced —one of the rarest of achievements, especially in this day and age—a genuine *opera buffa*, a *genre* in which many composers have tried but seldom succeeded. Paumgartner's Rossini is not the brililant composer of opera, but Rossini the gastronomical exquisite. Hans Adler, author of the libretto, understanding the human aspect of Rossini down to the *n*th degree, provided a scenario that leaves nothing to be desired.

SCINTILLATING PRODUCTION

Under the sensitive and expert direction of our young director, Viktor Reinshagen, the creation of this sprightly opera was *ausgezeichnet*. The public gave Reinshagen an ovation when he came out to conduct the last act. The singers too were first-class and sang the tasteful music with evident pleasure and delight. Franz Koblitz, tenor, with his amiable voice and charm of manner, gave a perfect impersonation of Rossini—the essence of buoyancy and spirit. Albert Emmerich as Barbaja, director of San Carlo, again revealed his artistry in comic characterization. The rest of the cast was on a par with the foregoing, including Fritz Honisch, Carl Goldner, Heinz Rhoeden, Oskar Moerwald, Trude Ulrich, Julie Moor, Paula Weissweiler and Leni Funk. Author, composer, conductor, singers and orchestra won jubilant success. There is every reason to believe that the new opera will make its way around the world.

OTHER CREATIONS

Zurich has had two other world premieres in addition to Rossini in Naples, both of them operettas: Josephine (a Napoleonic subject) by Emmerich Kalman, and Gaby by Bernhard Gruen. Paula Brosig took the title role in each and won praise as singer and actress.

Katharina Ismailowa (Lady Macbeth of Mtsensk) by Shostakovitch, was produced under the direction of Robert Denzler, with Maria Bernhard in the principal part.

MANY RECITALS

Zurich has had a wealth of recitals by international celebrities. Among the pianists were Arthur Rubinstein, Robinault, Aeschbacher, Horszowski, Backhaus, and Rachmaninoff. Violinists who impressed our audiences were Adolf Busch, Szigeti and Erica Morini. Callimahos, Greek flutist, Hermann Schey (baritone), Aubrey Pankey (baritone), Margeritha Perras (soprano) also made successful appearances. An outstanding orchestral concert, conducted by Dr. Volkmar Andrea, included Beethoven's Ninth, with Judith Hellwig, Relie Rimathé, Max Hirzel and Johannes Willy, and violin concertos by Haydn and Mendelssohn, played by Steffi Geyer. JOSEF KISCH.

Pankey at Luxembourg and St. Etienne

PARIS.—Aubrey Pankey, baritone, gave a concert in the Luxembourg Casino, with the Radio Luxembourg Orchestra, conducted by Henri Pensis. The concert was also a broadcast. Mr. Pankey's part of the program (all of his numbers were accompanied by orchestra) included songs by Handel, Schubert, and a group of Negro Spirituals. For an encore he sang Were You There?

In his St. Etienne concert, given in the Theatre d'Etoile, and attended by an audience of more than two thousand, Mr. Pankey interpreted songs by Schubert, Debussy, and Negro Spirituals. Three encores had to be added to the list. I. S.

Reading, Pa., to Have Third Music Festival

READING, PA.—The third annual Music Festival here will be presented in Albright College stadium on June 2 and 3. A chorus of 1,000 men and women singers are to present Hail, Bright Abode, from Wagner's Tannhäuser; All Men, All Things, from Mendelssohn's Hymn of Praise; a choral arrangement of William Arms Fisher's America, the Beautiful; Bohn's Calm as the Night and selections from Cowen's Rose Maiden. The chorus is under the direction of Willy Richter, Reading composer, and Ralph Fisher Smith, director of music in the public schools. A symphony orchestra of 125 musicians is to be directed by Fred Cardin, high school music instructor and composer of several compositions based on Indian themes. Two evening concerts will be presented. The festival was launched in 1934 by Albright College and its alumni association and has gained the backing of prominent civic, business and professional leaders, who serve on committees which arrange the details. L. O.

David Mannes Music School Giving Faculty Show

The 1936 Faculty Show of the David Mannes Music School, New York, is being held at the school May 7, 8 and 9. The show is not annual, but is given every three or four years, written, acted and directed by the faculty members. This year it is a satirical revue called Time Staggers On, written and directed by Edith Otis and Urana Clark. Proceeds are for the benefit of the scholarship fund.

Charlton Players of Philadelphia in Benefit Performance

PHILADELPHIA.—The Charlton Players (students of the Charlton School) presented A Bill of Divorcement in a benefit performance for the Blind Relief Fund of Philadelphia at Plays and Players on April 15. The production was by special arrangement with Samuel French. In the cast were Mercita Brett, playing Margaret Fairfield; Sandra Mars (Hester Fairfield); Ruth Rosenthal (Sydney Fairfield); Mary Byron (Bassett); Robert Starr (Gray Meredith); Juan Root (Kit Pumphrey); A. Leslie Norris (Hilary Fairfield); Leslie Geisinger (Dr. Alliot); and John Linton (The Rev. Christopher Pumphrey). Before a completely sold out house the drama was acted with spirit and finesse, the tragedy strongly emphasized but never over-played. L. S.

Braslau Music Collection Goes to Brooklyn Library

The complete musical collection of the late Sophie Braslau has been acquired by the Brooklyn Library. In the collection are 1,200 items, including many individual compositions and original manuscripts of Rachmaninoff, Tschaikowsky, Sibelius and MacDowell. According to Dr. Milton J. Ferguson, chief librarian, this is the most important purchase from a musical standpoint that the institution has made. The library is to be available to the public as soon as possible; the manuscripts will be put in storage pending the completion of the Central Library Building. The collection takes in compositions of Bach, Beethoven, Brahms, Dvorak, Grieg, Handel, Liszt, Mahler, Mozart, Schubert, Schumann, Glinka, Borodin, Rubinstein, Debussy, Ravel, Faure, Puccini, Verdi and Wagner.

Keith Falkner Singing at English Festivals

Keith Falkner, British baritone, who will devote the months of March and April 1937 to an American tour, has been engaged for appearances at three English Festivals this spring. He sings three times in Hereford, twice at the Triennial Festival in Sheffield and three times in Norwich.

Exhibition to Benefit Musical Charities

A Memorial Exhibition of the work of Ferdinand Schmutzer (1870-1928), European portrait etcher, is being held at the Kleemann Galleries, New York, from May 4 to 30. Charities benefiting from the proceeds of the admission fee are the Musicians Foundation, Inc., a fund for Austrian artists and musicians administered by the Austrian Consul General and the charitable fund of the National Academy of Art.

Cleveland Orchestra Announces Plans for Next Season

CLEVELAND.—The board of directors has announced plans for the nineteenth season of the Cleveland Orchestra, opening in Severance Hall in Cleveland in October, 1936. Dr. Artur Rodzinski continues as conductor and Rudolph Ringwall as associate conductor. There will be twenty Thurs-

(Photo by Geoffrey Landesman)

DR. ARTUR RODZINSKI

day evening symphony concerts and twenty Saturday evening symphony concerts and two Thursday evening and two Saturday evening staged performances of grand opera. The change in time for the Saturday symphony concerts, which for years have been given on Saturday afternoon, is in response to the many requests that a second evening concert be given.

Dr. Rodzinski is to conduct the first thirteen symphony programs and the two operas before taking up his duties as conductor with the New York Philharmonic Orchestra for eight weeks. He returns to Cleveland to prepare and conduct the final symphony program of the season in the spring of 1937.

Simultaneously with this announcement, the board also announced that for the six pairs of symphony concerts to come in February, March and April, 1937, the orchestra will play under several guest conductors and Dr. Rodzinski's associate, Rudolph Ringwall.

The symphony series is to feature two important choral works with soloists. Twelve artists will appear in solo performances with the orchestra during the season and these include: Jascha Heifetz, violin; Josef Hofmann, piano; Vladimir Horowitz, piano; Nathan Milstein, violin; Gregor Piatigorsky, cello; Myra Hess, piano; Eugene List, piano; Ruth Breton, violin; Erno Valasek, violin; Beryl Rubinstein, piano; Josef Fuchs, violin; and Carlton Cooley, viola. Season subscriptions are now being received at the box office at Severance Hall in Cleveland, and present subscribers have a renewal period for retaining their same seats, which expires on May 31.

Pons Heads French Theatre Guild Committee

Lily Pons, together with Miss Robinson Smith, known for her interest in all that affects French music, drama and art in America, heads the Sponsoring Committee for the French Theatre Guild in its six weeks' series at the Barbizon-Plaza Theatre New York. This spring season is preliminary to a permanent French Theatre in the fall. Catharine A. Bamman, for years intimately associated with French artistic ventures (the tours of Yvette Guilbert, Georges Barrere, Carlos Salzedo, Mona Gondre) is the business manager.

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Max Donisch,
Berlin Allgemeine Musik Zeitung

Levitzki Plays in Detroit

Pianist Welcomed in Recital—Orpheus Club Among Choral Organizations Heard in Spring Events

DETROIT, MICH.—Mischa Levitzki's postponed concert took place on April 20 at Orchestra Hall, the artist giving the most effective of any of his performances here. Levitzki, who can command impetuous emotional surge and rich-hued harmonic coloring and re-create them with much communicative force, was ace high in Beethoven's Appassionata Sonata, which he endowed with all the brilliancy and showmanship the composition justly deserves. He opened the program with Bach's Chromatic Fantasy and Fugue, followed by a Scarlatti sonata, then the Appassionata, which made up the first part. After the intermission were heard compositions by Brahms, Schumann and Chopin. Debussy's Lass with the Flaxen Hair, Ravel's Fountain, Levitzki's own Arabesque Valsante, and the Paganini-Liszt La Campanella composed the first group and the final encores were the Liszt D flat etude, the performer's waltz in A major and a Liszt Hungarian Rhapsody. The audience showered him with deafening applause.

CHORAL CONCERT A FEATURE

The second concert of the thirty-sixth season by the Orpheus Club of Detroit directed by Charles Frederic Morse with Cameron McLean, baritone soloist and Mabelle Howe Mable accompanying him and Robert W. Childe of the NBC staff of Chicago accompanying the choir, took place on April 21 in Orchestra Hall before a crowded auditorium. Detroit composers came to the fore when Abram Ray Tyler's composition The Day Is Done was sung by the choir and his Clown Song and Murray G. Paterson's The Cheery Valley Soldier were sung by Cameron McLean. A highly successful Italian folk song exquisitely arranged by Boris Levenson was an outstanding contribution to the program; it is one of the compositions that should be retained in the standard repertoire and cannot be heard too often. In the first group A Joyous Easter Song, with soli by Messrs. De Foe and Griffiths, was given in good style and had to be repeated. Spirited work was done in Tschaikowsky's Pilgrim Song. Encores were John Peel and Hugh Roberton's Old Woman. The final group contained Mr. Childe's arrangements of Home on the Range, Boots and Saddle and Wagon Wheels. The English version of Bach's Song of Death in the first part of the program was by Mrs. Ossip Gabrilowitsch.

SOPRANO ASSISTS CHOIR

The third annual concert by the Workingmen's Circle took place April 26 in the large auditorium of the Detroit Institute of Arts before a representative audience. Directed by the ever forceful Dan Frohman, this choir of over seventy mixed voices composed of workmen and their wives and daughters with a smattering of musical knowledge bring forth an amazing tonal unity and absolute pitch. They have made encouraging progress this past season. The choir was assisted by Emma Schaver, soprano (artist pupil of Max Levy), who gave a good performance in two groups of songs, the first being Mozart's L'amero saro Constante, Verdi's Ritorna Vincitor and Charpentier's Depuis le Jour from Louise, of which the latter was outstanding. Her second group were Jewish songs, Streicher's Shir Hashirm, a beautiful arrangement by Low of Teiku (Gemore Motiv) and Zilberts' Der Shmeterling un di Blum. Mme. Schaver, who was accompanied in her first group by an orchestra of fifteen pieces, was well received by the audience. Evelyn Gurvitch, one of Detroit's younger fine pianists, was heard as accompanist throughout the entire program and in an effective group of solos, an etude by Szymanowski, DeFalla's Spanish dance and Moussorgsky's The Great Gates of Kiev. Miss Gurvitch has an abundance of technic and excellent tonal quality. The program was well balanced in performance. We enjoyed the women's chorus in Gelbart's Zingendike Trit (Singing Steps) which was sung with fine precision, as well as Gelbart's Mein Nit, arranged by Dan Frohman. Mrs. E. Waxman, a good soprano, was heard in this number as well as H. Fox, a basso from Cleveland. Sarah Lux, another fine soprano, was the soloist with the choir in O Erdele by Olshwang-Frohman. The concluding number, Kirch'n Glok'n by Schaeffer, arranged by Frohman for solo, chorus and orchestra, was much too long for an already overtaxed program. The men's section can bear strengthening.

The Spring Concert by the Grinnell Choral Society, with Arthur Gnau directing, and Edward Bredshall as assisting pianist, took place on April 27 at the Hotel Statler before a large audience. The choir produced excellent effects and Mr. Bredshall proved to be a superior artist.

R. C. B.

Sigma Alpha Iota Activities

Sigma Alpha Iota, national music fraternity, was active during the recent Music Educators National Conference in New York. The registration booth of the fraternity was at the Pennsylvania Hotel, headquarters of the convention. Alpha Theta and Epsilon Epsilon chapters gave a musicale in honor of visiting Sigma Alpha Iota members at the national headquarters of the organization in Tudor Tower. The hostesses for the two chapters were Mrs. R. Burrows, Mrs. R. T. Cherington, Mrs. H. A. Murphy, Mrs. Alton O'Steen, Lillian Jackson, Ruth Harshaw, Charlotte Ryan and Jettie Denmark. Epsilon artists taking part in the musicale were Dorothy Waldron Gillies and Christine Wagoner Roush, playing the violin Suite Antique by Stoessel, accompanied by Miss Denmark; Deborah Hunt of Alpha Theta chapter played a Beethoven sonata and one of her own compositions; Gretchen Haller, contralto (Epsilon), sang the Tschaikowsky aria Adieu forets and Iris by Daniel Wolf; Mary and Virginia Drane (Tau chapter) played a duo for violins. Lucille Dresskeil (Alpha Theta), accompanied by Sally Knight, sang two groups of songs.

On another evening during the convention Alpha Theta chapter held an initiation of national honorary chapter members of Alpha Theta. Presiding were Gertrude Evans, national president of Sigma Alpha Iota, and Marian Sauer, president of Eta Chapter Province. Mrs. August Belmont, president of the Metropolitan Opera Guild, and Antonia Brico, conductor of the New York Women's Symphony Orchestra, were initiated. New national active members initiated were Ruth Doing of the Doing School, New York; Clara Sanford, assistant professor of music education at New York University; Carol Pitts, president of the North Central Conference of the Music Educators National Conference; and Mary Ireland, president of the California Music Educators National Conference. The initiation was held in the grand ball room of the Pennsylvania Hotel and was followed by a banquet and musicale. Alice Bivins, professor of music at Teachers College, was mistress of ceremonies, and speakers were Ada Bicking, Miss Evans and Mrs. Belmont. Amy Ellerman, contralto, was guest artist.

On the following evening the Woman's Glee Club of Teachers College presented Peter W. Dykema's Robin Hood Ballad in two parts. Miss Bivins conducted. Many members of Alpha Theta chapter sing with this chorus.

On Saturday of the convention week Epsilon Epsilon chapter gave their monthly musicale, the artists being Ruth Raugh, mezzo-soprano, and Dorothy Gillies, violinist. Miss Evans made an address.

Harvey Gaul Awarded Prize by Pittsburgh Art Society

Harvey Gaul, music critic and composer of Pittsburgh, Pa., has been awarded the annual prize offered by the Art Society of Pittsburgh. The winning score is entitled John Brashear Sings of the Night. The Art Society sponsors five or six concerts each season under the management of May Beegle, and also proffers two prizes for local composers. One is given by Martin B. Leisser, the other by the Mu Phi Honorary Musical Fraternity. Competent local judges are selected and the names of the winners are announced at the last concert of the season.

Harry Van Ham in Boston Recital

Harry Van Ham, violinist, was heard in recital on April 26 in George W. Brown Hall, Boston, under the auspices of the New England Conservatory of Music. His accompanist was Leo Litwin. Mr. Van Ham played Pierné's sonata in D (op. 26), the Paganini concerto in D, Dvorak-Kreisler's Berceuse, Kreisler's Tambourin Chinois, Godowsky's Alt-Wien and Rimsky-Korsakoff's Flight of the Bumble Bee.

Ninth Opera Series for Atlantic City Steel Pier

Jules Falk, artistic director of the Steel Pier Opera Company, announces a summer season of twenty-four performances of grand opera in English on the Steel Pier at Atlantic City, N. J., beginning June 27. Now in its ninth consecutive year of giving opera in the language of its audience, the Steel Pier Opera Company will offer two operas, titles to be announced later, for the first time in America during the coming summer. Included in the repertoire is Beethoven's Fidelio; Verdi's Il Trovatore and Rigoletto; Offenbach's The Tales of Hoffmann and Orpheus in the Netherworld; Johann Sebastian Bach's Phoebus and Pan; Debussy's L'Enfant Prodigue; Carmen by Bizet; Martha by Flotow; Leoncavallo's Pagliacci; Mascagni's Cavalleria Rusticana; Gounod's Faust and The Bartered Bride by Smetana.

The roster of principals includes artists from the Metropolitan Opera Association and of the foremost opera houses in Europe. Many young American singers are in the list. Henri Elkan will conduct, Stuart Ross is the assistant conductor and Louis Angeloty, concertmaster of the orchestra. The performances are given every Saturday and Sunday evening during the summer until the middle of September.

Queena Mario Made Honorary Member of Sigma Alpha Iota

Queena Mario, soprano of the Metropolitan, recently became a national honorary member of Sigma Alpha Iota, national music fraternity. The initiation was sponsored by Alpha Theta Chapter at the New York home of Maude Douglas Tweedy, patroness of the fraternity. Fifty members of Alpha Theta Chapter assisted. A musical program was given by Ruth Krug, contralto and artist-student of Mme. Tweedy, accompanied by Daniel Wolf, pianist, composer and accompanist.

Pierre Henrotte Resigns Metropolitan Post

Pierre Henrotte, concertmaster of the Metropolitan Opera Orchestra since 1923, has resigned to devote all his time to his duties as head of the violin and orchestra department of the Ernest Williams School of Music, Brooklyn. He also is to be in charge of the school's opera activities at its summer camp near Saugerties, N. Y. Before joining the Metropolitan's orchestra Mr. Henrotte had been concertmaster of the Minneapolis Symphony Orchestra.

John Powell Gives Recital at University of Virginia

John Powell recently gave a piano recital in Cabell Hall of the University of Virginia. He was presented by the Music League of Albemarle and the Raven Society of the university. Mr. Powell played the Liszt Tarantella, the Vivaldi Concerto Grosso, Beethoven's sonata (op. 109), the Barcarolle and B minor scherzo of Chopin, and three of his own compositions, Pretty Sally, Green Willow and Jocky to the Fair. Added numbers were Chopin's D flat nocturne, David Guion's arrangement of The Arkansaw Traveler and Hilton Rufty's Hobby on the Green.

Cadman Composing New Works

Charles Wakefield Cadman is at work on a quintet for strings and piano, which he hopes to complete this summer. One of his forthcoming publications is a song cycle for mixed quartet, made up of eight musical numbers interspersed with dialogue. Mr. Cadman believes that this work is especially appropriate for radio production.

The composer and pianist, interviewed on a recent trip East from his home in San Diego, Cal., spoke in praise of the work in music education which is being done in the American public schools. "When I was abroad last summer," said Mr. Cadman, "nowhere in Europe did I find such excellent grade or high school orchestras and bands as we have in this country. However, Europe may stand as a model to us in the fact that they do not allow athletics to interfere with the study of arts, although they do not neglect physical training."

Mr. Cadman is a director of the Western Music Camp, which holds its summer sessions at General Grant Camp. The composer has a cabin there, and is to write scores this summer.

OLYMPIC YEAR IS THE WORLD'S FESTIVE YEAR IN GERMANY

A VACATION in Germany this summer will be an event of more than usual significance for lovers of sport, culture and scenic grandeur.

Combined with the XIth Olympic Games in which the elite of more than 50 nations will participate, there will be contests between the greatest contemporary masters in music, art and architecture; scientific and educational congresses and expositions; quaint, picturesque folk festivals.

For music devotees, the programs will be richly varied and fascinating; Grand concerts in the Berlin State Opera, the Golden Gallery of the Charlottenburg Palace and in the Schlueter Court of the Berlin City Palace. Gewandhaus Concerts in Leipzig. Climaxed by the great Wagner Festivals to be held in Bayreuth, and the Mozart and Wagner Festivals at Munich.

Of course, there will be the famous attractions of Germany: Romantic castles on the Rhine, charming health resorts, medieval towns, the Black Forest and the Bavarian Alps, to mention but a few.

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NEW YORK CONCERTS

APRIL 27

National Orchestral Association At its final concert of the season in Carnegie Hall, the National Orchestral Association (Leon Barzin, conductor) offered Winifred Cecil, soprano, as its featured soloist. She sang Elsa's Dream (Lohengrin), and Dich theure Halle (Tannhäuser) scoring a decided success through pure beauty and volume of tone, excellent control and balance, and highly musical conception and delivery. The young artist more than confirmed the strong impression she made at her earlier recital in December, following her activity in radio, where she is a warm favorite.

Miss Cecil won a prolonged series of recalls at the Carnegie Hall concert.

The orchestra played Beethoven's Egmont Overture, Salome's Dance (Strauss) and Moussorgsky's Pictures at an Exhibition, and with correctness, taste, and brilliancy, climaxed its seasonal work in admirable fashion.

Barzin has built up an elevated standard for his organization of young players and they live up to it with unfailing ability and enthusiasm. His own gifts as an interpreter need no new emphasis, for they have been long demonstrated and recognized. He is also a baton commander of firmness, resource, and versatility. His contributions to the important orchestral doings of New York are of outstanding value, especially as he trains many new players each year and develops them into material which finds its way to the desks of the leading symphonic associations.

The audience gave Barzin an ovation last week, which he generously shared with his talented "Nationalists."

APRIL 28

Dessoff Choirs The farewell concert to Mme. Margarete Dessoff given by the Dessoff Choirs in Town Hall was led by Paul Boepple, the new conductor of the organization, owing to the fact that Mme. Dessoff had met with serious injuries in a motor accident. The program had, however, been prepared by the eminent woman conductor, and both the rare music chosen and the fine standard of the choral singing under Mr. Boepple's musicianly direction testified to the high ideals which she has established in her decade of New York activity. The assisting artists were Winifred Cecil, soprano, and Else Letting, mezzo-soprano; Gustav Langenus, clarinet, and Frank Widdis, accompanist.

Lazare Saminsky appeared as guest conductor in the premiere of his Newfoundland Air. The program included also a first hearing of Ernst Krenek's Der Herbst, which with the Saminsky work was performed by the A Cappella Singers. Mr. Saminsky has given an original and reflective musical setting to verses by Thoreau, and has produced a composition of quasi-modernistic makeup marked by sensitivity of feeling and brooding mysticism in its harmonic color. The Krenek work, to a poem by Hölderlin, is somewhat akin in mood, but its musical dress seemed superficial and of forbidding acerbity. A first performance in New York of Brahms' vigorous Fest- und Gedenksprüche for double chorus was given by the same organization, which also opened the concert with Johann Christoph Bach's motet, Ich lasse dich nicht. The Adesdi Chorus of women's voices was heard in three numbers by Max Reger (Im Himmelreich ein Haus steht, Abendgang im Lenz, and Er ist's) ,and Verdi's Laudi alla Vergine Maria.

Miss Cecil, a former member of the choirs and a leading concert vocalist, sang Schubert's lightsome Der Hirt auf dem Felsen with clarity of voice and good musicianship, Mr. Langenus and Mr. Widdis accompanying. The previous group consisted of Schubert's Twenty-Third Psalm, the Ständchen for soloist and women's chorus in which Miss Letting sang finely, and Gott in der Natur, by the combined choruses. The audience was a large and distinguished one and applauded the performances warmly.

MAY 1

Riverdale Country School Choral Festival The annual May choral festival of the Riverdale Country School (Frank S. Hackett, headmaster, and Richard McClanahan, director of the school of music) took place in Town Hall, with 240 boy singers participating. Clement A. Barton, director of the glee clubs, led a wide variety of music sung with surety and pleasing qualities by the various groups from the school. The Riverdale Country School Chorus was heard in groups by Elgar, Grieg, Samuel Ward and Bruno C. Klein, and folk numbers. Its final offering was three compositions by former students, Jack Stoll, Marshall Bartholomew and Leopold Mannes. The School Glee Club appeared in songs by Grainger, Purcell, César Franck, and Jacques Wolfe, and two folk airs. The Middle and Lower School Choruses also contributed to the program, as did the School Orchestra in a May Festival Pastorale by Mr. Barton, and William Friml and David McAneny in two-piano numbers by Bach-Howe and Lecuona. The fact was stressed in a program annotation that this sort of music-making was a regular part of the school's daily program. The audience, including many of the alumni of the institution, was warmly appreciative of the fine showing made by the young singers and the skilled work of Mr. Barton as conductor.

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PAUL REIMERS,

voice teacher. Mr. Reimers' artist-pupils include Susanne Fisher, soprano, who has ended her first season with the Metropolitan Opera and gone to Paris to sing in several guest appearances at the Opéra-Comique. Igor Gorin, baritone, has renewed his contract to sing on the Hollywood Hotel Hour. Raymond Heatherton, radio tenor, has been signed for the Chesterfield Hour. Roxy Hagopian will teach at Rollins College, Winter Park, Fla.

Golden Hill Chorus A prominent feature held toward the close of each season is the annual Spring Concert of the Golden Hill Chorus, a choir embracing over a hundred women carolers who are drawn principally from New York's downtown business section. This year the performance took place at Carnegie Hall on Friday night. Channing Lefebvre mounted the podium for the occasion; and instrumental background was provided by Grace Roberts, piano accompanist, and a chamber orchestra of some fourteen pieces. The program was marked by excellent taste and carefully adhered to the club's policy which is to execute and study music of worthwhile content. Opening with compositions of Mozart, Elgar, Holst and Rimsky-Korsakoff, the recital progressed through Horatio Parker's Seven Greek Pastoral Scenes and was brought to a close with four groups of selections by Tschaikowsky, Saint-Saëns, Delibes, Moussorgsky, Sullivan, Mark Andrews and Beethoven. The assisting artist was William Towson Taylor, baritone, who sang items by Massenet, Secchi, Koeneman and Liza Lehmann.

One of the inspiring intervals of the entertainment was the Parker Greek Pastoral suite which showed to advantage not only the choristers singing *en masse* but also two club soloists, Marie Curtis and Helen Harrington, whose offerings won much praise. Mr. Taylor evoked applause from his audience and sang with distinction. Francis Moore excelled as his supporting pianist. The throng in attendance reached the last rows of the balcony and expressed their enjoyment in prolonged plaudits.

MAY 2

Oratorio Society of New York The Oratorio Society of New York (Albert Stoessel, conductor) was heard in concert at the Juilliard Auditorium, New York, on Saturday night. Soloists for the program were Ruby Mercer, soprano; Frederick Wilkins, flute; Joseph Pizzo, harp; Harrison Potter, piano; and Hugh Porter, organ. Choral items—Alberto Bimboni's transcription of the Invocation of Orpheus from Peri's opera Eurydice, Pater Noster (Tschaikowsky) and Noel (Melville Smith)—opened the program, followed by Three Chinese Songs for soprano, flute, harp and piano by Bernard Wagenaar, sung by Miss Mercer, and with the composer at the piano. An English folk song in arrangement by Gustav Holst and two Negro spirituals of Noble Cain preceded a group of flute solos played by Mr. Wilkins with Mr. Potter at the piano. These were Poem (Griffes), Tambourin (Hasse), The Little Shepherd (Debussy) and Rimsky-Korsakoff's Flight of the Bumble Bee. The final assortment was made up of Sunrise (Taneyef), In These Delightful Pleasant Groves (Purcell), Legend (Tschaikowsky) and From Heaven on High (Bach).

The high merits of the Oratorio Society of New York are an established feature of the metropolitan music sphere. It is sufficient to say that they sang with their accustomed noble tone and sensitive response to Mr. Stoessel's distinguished leadership. The various assisting artists scored individually, Miss Mercer coming in for a generous share of plaudits for her singing of Mr. Wagenaar's charming progression of songs. Both vocalist and composer bowed to the appreciation of their hearers. Mr. Wilkins showed himself an able and artistic flutist, and he was admirably supplemented by Mr. Potter.

MAY 3

Nicholas Mavrikes Nicholas Mavrikes, violinist, who several years ago appeared in concerts as a child prodigy with an astonishing technic, was heard in recital at the Town Hall on Sunday afternoon. Three of the most difficult numbers in a violinist's repertoire—Tartini's Devil's Trill Sonata; Bach's Chaconne and Paganini's D major concerto—were played in succession by him on this occasion, and (the program informed us) special cadenzas were inserted in the Tartini and Paganini numbers to disclose further his amazing dexterity. A bit of showmanship was also introduced by his playing Delibes Pizzicato from Sylvia with the left hand alone. Mr. Mavrikes is an American product, having studied for eleven years with Harry Kononovitch in Brooklyn. Too much stress is laid on his technical equipment. He has more to offer, for he can produce a beautiful, powerful (occasionally forced) tone; his pitch is dependable, and, in Achron's Hebrew Melody and in Old Demos he showed real musical feeling. His personality is also a favorable factor toward a successful career. If he will subordinate his dexterity to the development of the deeper musical instinct which he already possesses he will be numbered among the elect of famous violinists in due course of time. Phillip Blackman, baritone, sang a group of songs between the violinist's numbers. A large audience attended and registered its approval. The artistic accompanist was Pierre Luboschutz.

N. Y. Teachers Heard in Irma Swift Radio Programs

The fourth in a series of special broadcasts presenting teachers of the New York City school system was given over WBNX on April 21. These broadcasts are in conjunction with the lectures Irma Swift is giving for the Bronx Boro-Wide Association over this station each Thursday. All teachers and members of the association are eligible for an audition by writing to Miss Swift, c/o Station WBNX. The program of April 21 featured the following teachers: Anne Treacy, Catherine Freany, David Fried, Theodore G. Adams, and Helen Moore.

Recital of Elmo Russ Songs

Louise Caselotti, mezzo-soprano; Alfredo Chigi, baritone, and Elmo Russ, pianist and composer, will appear at Steinway Hall, New York, on May 14, in a program of songs by Mr. Russ. The poetry journal, Lantern, sponsors the concert. Texts of the songs are by twenty-five contributors to the May issue of this magazine, which is devoted exclusively to New Jersey poets. Mr. Russ, who will be at the piano, was a radio and concert artist until two years ago, when he began devoting himself to composing musical settings for poems by contemporary writers. Several concerts of his work have been given during the past two seasons.

RADIO HIGHLIGHTS

Dialed by M. L. S.

Sing hi-de-Haydn for the coming in of spring, and the lull in the hectic round of concerts which beset the New York music lover. After a winter of ear-filling in the various auditoriums, most of us are ready to take our music lying down—and we can get it that way, thanks to those benevolent wizards, the broadcasters.

Sunday's list for the recumbent listeners included some lustrous tonal intervals. Victor Kolar and his merry men of the Ford Symphony Orchestra, not to mention the chorus of this distinguished WABC hour, had for assisting artist Dusolina Giannini, who displayed her pure and expertly projected voice in numbers ranging from the Casta Diva aria from Norma to Sweet Genevieve. A special feature of the program was Mr. Kolar's own composition Slovakian Rhapsody.

Lawrence Tibbett headlined the General Motors broadcast (WEAF), with Erno Rapee and the symphony orchestra. The baritone was in a Wagnerian mood, offering Wotan's Farewell from Die Walküre as his chief number, sung with lofty style and generous, colorful tone. His other items included Moussorgsky's The Flea. . . . The announcer of the General Motors interim paid tribute to the coming spring season at the Metropolitan Opera House, and added that the G.M. forces on the following Sunday (May 10) are to present an "opera night," the artists being Helen Gleason, Helen Olheim, Carlo Morelli and Armand Tokatyan.

One of the heralds of Music Week was Howard Barlow, who opened a series of Sunday afternoon broadcasts (WABC) with the Columbia Symphony Orchestra. Mr. Barlow continues to conduct these weekly concerts until the return of the New York Philharmonic Orchestra to the network next fall.

Of interest during the preceding week were the broadcasts from the Eastman School of Music in Rochester, N. Y., where the annual Festival of American Music was being held. WJZ relayed several of these programs to the metropolitan area, and they were a feature of other affiliates of the NBC blue network.

An outstanding broadcast in the Curtis Institute of Music series (WABC, Wednesday afternoons) was that of April 29, when Josef Hofmann's consummate piano art was displayed in his own composition, Theme Music: Berceuse (op. 20, No. 5). Efrem Zimbalist joined his superlative violin playing to Mr. Hofmann's pianism in the final number—Theme Music: Berceuse, by Mr. Hofmann. Between these performances, the Curtis String Quartet gave a memorable reading of the second movement from Schubert's quartet in D minor; Shura Cherkassky, pianist, exhibited his notable gifts in pieces by Bach, Josef Hofmann and Chopin; and Irra Petina, mezzo-soprano of the Metropolitan Opera, sang Tschaikowsky and Moussorgsky excerpts with fresh, clear voice and authentic style. Elizabeth Westmoreland was at the piano.

Stuart Gracey, baritone, was the brilliant soloist with Cesare Sodero and his orchestra over WOR on Friday evening.

Toscanini to Lead Palestine Orchestra Concerts in Fall

Arturo Toscanini will arrive in Palestine about the middle of October to conduct the new Palestine Symphony Orchestra. He plans to inaugurate his appearance with music by Mendelssohn, a composer now barred in Germany. The Palestine orchestra is composed principally of outstanding German musicians denied the right to work in Germany. Other composers represented in Toscanini's introductory program are Brahms, Schubert and Beethoven. Under Toscanini's baton the orchestra is to play in Tel-Aviv, Jerusalem and Haifa. One of these concerts is scheduled for broadcast to America over an NBC network. In addition, Toscanini intends to repeat the concert in Tel-Aviv at popular prices for the workers.

According to Bronislaw Huberman, violinist and founder of the Palestine Orchestra, negotiations are under way for a possible tour of the orchestra in Egypt. Toscanini has indicated that he would be willing to conduct on this tour. The concerts conducted by Toscanini in Palestine form part of the regular series of the orchestra which extend to the end of April, to be followed by open air concerts. Conductors include Mr. Steinberg, Issay Dobrowen and Michael Taube.

Beach Anthem Has First Hearing

O Lord God of Israel, a new anthem by Mrs. H. H. A. Beach, for chorus, with soprano and baritone solos, was the feature of a service at St. Bartholomew's Church, New York, April 26. The work is of extended dimensions, with soprano and baritone solos. The baritone introduces the work with expressive dignity, followed by a choral portion with high B-flat. There ensues a bit of alto solo, followed by soprano (sung by Ruth Shaffner), and an impressive climax. The work is marked by many chromatics, and was finely sung under Dr. Williams.

F. W. R.

Songs by Grace Leadenham Austin Sung Widely

Songs by Grace Leadenham Austin are being presented in current recitals by prominent artists. Edouard Grobé, tenor, at his New York recital on April 5, sang two Austin songs, At Eventime and The Little White Cottage, with the composer at the piano. He is using these songs on his present concert tour in Canada. Gina Pinnera, soprano, on March 4 and 19, sang two new Austin songs still in manuscript. May 5, at her Town Hall, New York, recital Mme. Pinnera sang the recently published I Have a Garden. Eady Arendt, contralto, has been listing several Austin songs on her spring programs, among them You Are the Light, Day Dream and I Have a Garden. Florence Foster Jenkins, soprano, president of the Verdi Club, at her concert in Washington, D. C., sang Sleepy Land with violin obbligato. This song is dedicated to Mrs. Jenkins. Wesley Sontag has also made an arrangement of this number for his Mozart String Sinfonietta and played it on April 28 at Aeolian Hall, New York. Jeannette Comoroda, assisting artist on this occasion, sang the text, with the sinfonietta accompanying. Henry R. Frochlig, baritone, plans to feature one of Miss Austin's new songs, River of Life, in a forthcoming church engagement. He included her Constancy on a recent concert program.

Stephan Hero Plays in Decatur, Ill.

Stephan Hero appeared as soloist in Decatur, Ill., on April 19 and 20. His trip to Europe has been postponed for the present and if he remains in New York, the young violinist will play here during the next few months.

Mr. Hero has been a violinist since he was five years old. When he was eight he competed with 10,000 young musicians to win the gold medal of the New York Music League Association. Subsequently he appeared as soloist three times with the New York Symphony Orchestra. Later he spent two years in Europe studying with Jacques Thibaud, who awarded him a scholarship. His studies in America were continued with Louis Persinger.

The young violinist has appeared twice as soloist under the baton of Jose Iturbi with the New York Philharmonic Symphony and the Philadelphia Orchestra. Mr. Hero has also been heard with the National Symphony Orchestra in Washington, D. C.

Boyce Conducts Bergen County Amphion Club

TEANECK, N. J.—Alfred Boyce conducted the twenty-sixth concert of the Amphion Glee Club of Bergen County, New Jersey, in Teaneck, N. J., April 17, presenting a program of variety and interest. A fine program displayed a high line of artistic quality. The fifty men were well rehearsed, singing the music with smoothness. There was delicate expression in Caro Mio Ben, with accent in Bach's And Now 'Tis Time, and The Broken Melody (Sibelius) was a medium for fine choral artistry. Luxembourg Gardens pleased highly, and Palmgren's humorous I'm Coming Home (a peasant's song) gave added balance to a serious program. Two soloists, from the ranks of the club, were William H. Gleim in d'Albert's Hymn to Venus, and Fred M. Barnes in Speak's Shepherd See. The artist soloist of the affair was Margaret Olson, soprano, who was re-engaged following a previous appearance. She sang works by Mozart, Puccini, Stevenson, and modern American composers, making a deep impression in Omnipotence, and being forced to add encores. Philip C. Staib, president of the club, gave a short address; Harrison Wall Johnson acted as the capable accompanist.

R. W. F.

NELSON EDDY

closed a sold-out concert tour at El Paso, Tex., April 29, returning to Metro-Goldwyn-Mayer studios May 1 to begin work on a new picture. From January until April 29 Mr. Eddy sang concerts in San Diego, Oakland, Seattle, Spokane, Salt Lake City, Denver, Salina, Kansas City, Tulsa, Little Rock, Cincinnati, Columbus, Evansville, Montgomery, New Orleans, Birmingham, Savannah, Atlanta, Chicago, Detroit, Newport News, Roanoke, Lynchburg, Minneapolis (two appearances with orchestra), Omaha, Madison, Grand Rapids, Springfield (Mo.), Memphis, Indianapolis, Columbia (Mo.), Akron, Kitchener (Ont.), Syracuse, Toronto, Washington, New York City (Haarlem Philharmonic Society), Providence, Bridgeport, Nashville, and El Paso. He has two engagements in Palo Alto and in San Jose on May 13 and 15. The baritone has sung nine times over the air on the Firestone Hour and once each for the General Motors and Ford hours. (Photo © Bachrach.)

Artur Schnabel, Sailing, Tells Views on Ultra-Modern Music

Artur Schnabel, who sailed April 18 on the SS. Lafayette following a tour of forty concerts during which he played practically nothing but Beethoven, has been composing music in the ultra-modern manner.

"At least I suppose that is what it would be called," he said. "After all, who can define ultra-modern music? However, the music I have written is of the kind that some people would describe as 'offensive to the ear' and that is what generally is associated with so-called ultra-modern music."

Schnabel chuckled when he told how a friend for whom he was privately playing portions of his new sonata for violin and piano said, "Either you lie at your concerts or you lie when you write."

"I said to him," Schnabel continued, "Don't trouble yourself trying to decide which. I lie all the time."

Asked if perhaps he himself might play this sonata next season, possibly in collaboration with his colleague Bronislaw Huberman, Schnabel threw up his hands in protest. "I never play my own works publicly and seldom in private," he declared. "I just create them and then cast them adrift to make their own way."

Questioned about how he reconciled composing ultra modern music with his policy of performing nothing but the classics, the pianist said, "One cannot control the form that music takes when it comes from within one. Since the natural form of music I create is in the ultra-modern vein, why should I try to distort it into the form of the classics? If I tried to do so, I should be merely an imitator and dishonest with myself." Schnabel expressed bewilderment of the ways of American newspaper men. "Everywhere I go in this country," he said, "the reporters ask me what I think of jazz and if I ever play it. Why is it they never ask someone like Rudy Vallee what he thinks of Beethoven?"

The thing that pleased him most on his current tour was running across a cowboy who lived by himself on a lonely ranch in the far west and who had a complete set of all of the Schnabel records in addition to hundreds of others representing the finest music.

S. K.

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Philadelphia Orchestra's Concerts Are Outstanding Events in Los Angeles

Stokowski Leads His Forces in Two Programs Before Audiences of 12,500 at Pan-Pacific Auditorium—American Works Included on Second List

LOS ANGELES.—Major events of the week were the concluding concert of the Los Angeles Philharmonic Orchestra, and the appearance for two concerts of the Philadelphia Symphony Orchestra under Leopold Stokowski.

The Philharmonic season closed with a repetition of the Brahms Requiem in the Auditorium on April 25, with the same soloists and chorus as on the preceding concert, and under Otto Klemperer's able direction. The reading had the additional advantage of recent practice, and the evening closed with a prolonged ovation to Klemperer, orchestra and vocalists.

PHILADELPHIA ORCHESTRA PLAYS TO THRONGS

The appearance of Stokowski conducting the Philadelphia ensemble attracted huge crowds to the Pan-Pacific Auditorium on April 27 and 28. The vast auditorium holds 12,500, and was practically filled on both evenings. Most of Southern California's musicians and music lovers turned out for the occasion with delegations from as far away as Riverside and San Diego. Musical, social and film luminaries were numerous, while a large crowd gathered before the entrance to view the arrival of the various celebrities.

Fortunately the acoustics in the Pan-Pacific Auditorium were admirable, and even Stokowski's speaking voice was clearly audible. The orchestra was placed in a specially constructed shell, according to Stokowski's specifications, somewhat like that of a great phonograph sound box. This was painted blue, and there were no harsh lights to affect the eyes.

The ensemble of the Philadelphia Orchestra is truly magnificent, as well as the complete control of Leopold Stokowski, although the individual players of the Philharmonic Orchestra are every whit as good.

BACH-WAGNER LIST

The first program was devoted to Bach and Wagner, the inital portion comprising Bach transcriptions by Stokowski himself. Here the effects were faithfully organ-like in timbre, an idealization of the organ wherein the instrumental voices achieved the maximum of color and resonance, bound by a sonority and resonance that was at times almost overwhelming. The items were the D minor toccata and fugue, the familiar Air on the G string, the short G minor fugue, Come, Sweet Death, from the cantata (No. 80) and a final passacaglia.

The first of three Wagner works was Die Meistersinger Prelude, in a spirited reading, the prelude to Lohengrin, done with a certain austerity, contrasting with the sensuous Love Music from Tristan and Isolde.

Three encores were granted, also Stokowski transcriptions, firstly a delightful Frescobaldi Galliard, second an exalted Adoramus Te by Palestrina, and lastly two exceptionally beautiful ancient Liturgical melodies.

MODERN AMERICAN WORKS PERFORMED

The second program began with the Brahms first symphony and then turned to the moderns. The symphony was done with a careful eye to dramatic effect and inclination to startling contrasts in the first and last movements, although the reading was notable in the many little subtleties that emerged and in the invariably clean cut phraseology.

An excerpt from Harl McDonald's Rhumba Symphony was possessed of considerable power, and if some of the instrumental tricks were reminiscent of Ravel, he knew at least how to make effective use of them. The work's major fault was an absence of contrast, as everyone was playing all the time in dynamics ranging from *forte* to *fortissimo*.

The excerpt from William Grant Still's Afro-American Symphony was definitely Negroid in its emotional concept, with spontaneous melodic flow infused with a characteristically wistful tenderness. The climax was dynamic and effective, but the modulation preceding it was banal and unnecessarily jazzy.

The reception accorded the works of these two young Californian composers is ample proof that an audience is favorable to the works of resident and American composers. A number of Negroes were visible in the audience, who obviously came to pay tribute to Still, a well deserving and highly promising composer of their own race.

An arrangement of Debussy's piano prelude, The Engulfed Cathedral, showed Stokowski at his best in producing organ effects. It was an admirable portrayal of the resurgence and subsidence of the legendary building.

The brilliant Stravinsky Firebird Suite made a rousing conclusion to the concert, and Stokowski displayed its opulent instrumentation to the best possible advantage. The audience was not satisfied, however, with less than three encores on this occasion also. First was a lovely prelude in E flat minor by Shostakovitch, rich in harmonic texture, then the showy Fiesta in Seville of Albeniz, and lastly the ever popular Debussy Afternoon of a Faun.

PIANIST GIVES RECITAL

A pianism in conformity with the highest standard was displayed by Volya Cossack in her recital at the Pacific Institute Concert Hall on April 22. A capacity audience attended, and manifested pleasure and appreciation in no uncertain manner.

Her finely rounded tone was enhanced by an exceptional control of dynamics which gave her a gratifying diversity of color and nuance, with every shading from resonant power to supple lightness. Her technic met exacting demands with apparent ease, and her interpretations were delivered with artistic finesse and authority. It proved a more enjoyable concert than most of those offered by visiting virtuosi. The program held the Bach B flat partita, a Haydn sonata in D major, twelve Chopin preludes from Op. 28, the Liszt F minor etude and Valse oubliée, as well as Danse Gitane and El Vito of Infante.

VIOLINIST IN APPEARANCE

An interesting program was offered by Alexander Murray in his violin recital April 23, in the Wilsire-Ebell Theatre. With an intelligence displayed by only too few violin virtuosi, he had the courage to play several unhackneyed selections, for which he was rewarded by well merited applause. The young violinist showed a thoroughly sound technic and commendably reserved poise. His intonation was incisive and his tone good, although not always uniformly firm. He began with the Handel sonata in A major, following this with the Dvorak A minor concerto. The third group was composed of a lively Schubert rondo, an innocuous Boulanger nocturne, and a cheerful Suk Burleska. Dohnanyi's Alla Zingaresca, Milhaud's I Panema, Szymanowski's Fountain of Arethusa and Captain Fracassa by Castelnuovo-Tedesco concluded the recital.

KISSELBURGH SINGS

Alexander Kisselburgh, baritone, gave a recital at the Biltmore on April 24, with the capable assistance of Will Garroway at the piano. A voice of considerable power and resonance was somewhat large for the music room. A group of Schubert Lieder made an attractive opening, followed by a romantic group and a French group. Then there was a new song by Mrs. Hennion Robinson, Spell of the Water, Gustav Klemm's charming Coquetry and songs by Glanche Ebert Seaver, Franke Harling and Fay Foster.

A regrettably small audience attended Archibald Sessions' organ recital in Bovard Auditorium, University of Southern California, on April 15. A Mendelssohn sonata opened the program, followed by a delightful chromatic prelude by Fanny Dillon, and a

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Scarlatti pastorale. A work of large and imposing proportions was Death and Resurrection of Otto Malling, and works by Franck, Guilmont and Roussell completed the program. R. D. S.

Rambling Around

Under the local direction of Merle Armitage, Los Angeles impresario, the two performances April 27 and 28 of the Philadelphia Symphony Orchestra (Leopold Stokowski, conductor) in the Pan-Pacific Auditorium in Hollywood had an attendance of 24,000 people. Every detail for the comfort of buyers of tickets was looked after by Mr. Armitage, making these two nights outstanding in concerts in Southern California. The stimulus created for the Los Angeles Philharmonic Orchestra concerts of this summer at the Hollywood Bowl and the next winter season cannot be overestimated. A season of grand opera in the Pan-Pacific Auditorium is now the talk of the musical public and if tickets were reasonable, the casts good, with fine conductors and the Los Angeles Philharmonic Orchestra in the pit, a season of at least one month should be possible.

* * *

Michael Bartlett, tenor, under contract to Columbia Picture studios for musical films, was known as Edoardo Bartelli during his career abroad in grand opera.

* * *

Lillian Steuber, pianist, gave the fourth of a series of Lecture-Recitals April 20 at the home of Mrs. H. A. Everett in Pasadena. The program consisted of works by Couperin, Franck, Schumann, Debussy and Scriabin.

* * *

Marguerite Lamar, soprano and vocal teacher of Los Angeles, gave a musicale at her studio-home on April 26. Participating artists were Dr. George Liebling, pianist; Alice Plumlee, violinist; Mary Seiler, harpist; Marguerite Lamar, soprano.

* * *

Mary Garden, now connected with MGM studios, was the guest of honor at a musicale on April 25 at the home of Mr. and Mrs. Carl D. Kinsey in Hollywood. Forty leading musicians of Los Angeles and Hollywood were present. Singers taking part in the program were Stanley Morner, tenor; Jean Dickenson, coloratura soprano; Richard Dennis, tenor; Gina Vanna, dramatic soprano; Clemence Gifford, mezzo-soprano; Ish-ti-opi, Indian baritone. Arthur Rosenstein and Zane Mentzar were the accompanists.

* * *

Emil Danenberg, piano student of Abby DeAvirett at the Institute of Music and Fine Arts, Long Beach, Cal., was selected by competition to play April 27 over KHJ radio station on California's Hour.

* * *

Mrs. Elizabeth Sprague Coolidge, who has been sojourning in Pasadena, Cal., this winter, has engaged the Pro Arte String Quartet to give concerts six Saturday afternoons this spring at the Athenaeum of the California Institute of Technology of Pasadena.

* * *

Because of the success of the series of concerts given by the Philharmonic Symphony Orchestra of Los Angeles at the University of California at Los Angeles this winter, the number of concerts next season will be increased to six, instead of four as this year. Otto Klemperer will conduct and make explanatory remarks on the different selections played when these programs are resumed.

* * *

William Tyroler, opera coach and chorus director, formerly connected with Paramount Studios in Hollywood, is now permanently located in San Francisco, Cal. He visits Los Angeles one day weekly to conduct rehearsals and concerts of the Ellis Club, a women's singing organization. Mr. Tyroler is now under contract and is conducting rehearsals of the chorus of the San Francisco Opera Company in preparation for the season which opens October 30.

* * *

Rosa Ponselle, soprano of the Metropolitan Opera, is to broadcast over the coast to coast chain of the General Motors Hour on May 24, from the Hollywood Bowl. Erno Rapee will conduct the Los Angeles Philharmonic Orchestra in orchestra numbers and furnish the accompaniments for the soloist.

* * *

Helen and Virginia Gertmenian, cellist and harpist, with Raymond McFeeters, pianist, appeared in a program at the Art Exhibition on April 30 at the Pasadena University Club, Pasadena, Cal.

* * *

John Crown, pianist and teacher of Hollywood, was born in England and had most of his study in Berlin and Vienna. He studied piano with both Moriz Rosenthal and Eduard Jung, and theory-composition with Richard Stöhr. Mr. Crown came to this country in 1928 and located in California where he has been giving recitals and concerts and teaching intermittently since that time. In 1931, he spent some time studying in Vienna and was awarded a state degree for music teachers at the Vienna Academy of Music. In 1933 he again went to Vienna and was one of the prize winners at the international competition for pianists and singers. In addition to teaching, Mr. Crown is presenting concerts and his May engagements included a seventh consecutive recital on May 13, at Royce Hall at the University of California at Los Angeles. He offered a joint recital May 12 at San Pedro; is to be soloist at a choral society concert on May 19, at Santa Ana; and gives a piano recital May 22 at Long Beach, Cal.

* * *

The Opera Russe announces its first American premiere and tour for this spring and next season commemorating the centennial anniversary of A. Pushkin, Russia's poet and writer. The operas to be given are Mozart and Salieri, in two scenes, music by Rimsky-Korsakoff; and The Water Nymph, Act one, and the Mad Scene, music by Dargomyzhsky. The three singers of the casts are Sidor Belarsky, bass; Albert Rappaport, tenor; and Elena Bourskaya, soprano. Dr. Alexis Kall of San Francisco will be the musical director and Cecelia Roth Rappaport gives support at a second piano at all performances. Immediate engagements include Oakland, May 10; San Francisco, May 12; and Los Angeles, June 11 at the Wilshire-Ebell Theatre.

* * *

Oskar Seiling, violin instructor of Los Angeles, maintains his own private studio and in addition teaches at the Institute of Music & Fine Arts at Long Beach, Occidental College and the Immaculate Heart College in Los Angeles. Mr. Seiling studied at the Royal Academy of Music at Munich; at the University of Munich and with Joseph Joachim in Berlin; and afterwards gave concerts in Europe. He came to this country in 1906 and has been teaching on the Pacific Coast since that time. Mr. Seiling's pupils have won contests in Southern California and at the yearly Fine Arts Festival of 1934 his pupils, Orlin Burrow and Dorothy Wade, secured first prizes in the artist class. In 1935, Dorothy Wade again won first prize with Hugh Merrick in the advanced class.

* * *

Umberto Martucci, voice and piano teacher as well as opera coach and accompanist, came to this country from Italy in 1910. He opened a private studio and taught in New York for thirteen years. Afterwards he located in Spokane, Wash., where he instructed organ and voice pupils for six years. Mr. Martucci has been teaching in Los Angeles for the past four years and at the same time has been serving as organist and director of music at St. Paul's Catholic Church. He teaches voice at the Immaculate Heart College and directs the girls glee club at the Immaculate Heart High School. Mr. Martucci is musical director of the Pasadena Civic Grand Opera Company and a performance of Aida was given January 26 and the Barber of Seville performed March 26, both at the Pasadena Community Playhouse. Among his artist pupils are Rhys Morgan, Welsh tenor; Melvena Passmore, coloratura soprano; Wyllyan Bryant, soprano; Ruth Shell Page, mezzo-soprano. Three of his pupils were state winners for the Atwater Kent auditions of 1928-29-30.

* * *

Ralph J. Peterson, choral director at Los Angeles Junior College, directed his concert choir of twenty-five voices in a program May 1 at the Los Angeles High School Auditorium. The first part of the program was made up of modern English part songs, and in the second part, Cycle of the Sea, a modern English composition by Gerard Williams, was sung. Mr. Peterson had two of his choirs in the choral contest May 2 at Redlands University, Redlands, Cal. This is an annual contest for Junior College choral groups throughout Southern California and the cup has been won two consecutive years by the *a cappella* choir of Los Angeles Junior College under the directorship of Mr. Peterson. This year in addition to the *a cappella* ensemble of sixty-five voices which competed again, his *a cappella* group of twenty-five voices also entered the competition.

OLGA STEEB

appeared as assisting pianist with the Novack String Quartet on April 17 in the gold music room of the Pacific Institute of Music and Fine Arts. Miss Steeb is the head of her own school, the Olga Steeb Piano School of Los Angeles.

* * *

John Lewis Meehan, tenor, is now permanently located in Hollywood. Some few years ago he was in Chicago broadcasting over the old WENR radio station and making concert appearances from there. During the years of 1930-31, Mr. Meehan was under contract to Warner Brothers studios in Hollywood and immediately after completing this contract, left for Italy where he located in Milan for study under Pasquale Gambardella. Last year, Meehan was in the picture, Love Me Forever, with Grace Moore, and also did a small part in Rose Marie. He is now under the concert management of Robert Hollinshead of Hollywood, and is being booked for appearances with Aimee Semple McPherson, with whom he appeared in Columbus, Ohio, on May 22 and in Washington, D. C., May 27. Mr. Meehan is now studying with Andres de Segurola.

* * *

Otto Klemperer has been contracted to conduct the Hollywood Bowl concerts beginning August 11 and continuing for three weeks to the end of the season. Negotiations are now in progress for Eugene Goossens to conduct a part of the Bowl season.

* * *

Coe Glade of Chicago was announced to sing one of the leading roles in Naughty Marietta in the light opera season in Los Angeles beginning May 11. Word now reaches here that she is ill and cannot fulfill this engagement.

* * *

George Randol, baritone, was assistant director to Marc Connelly of the moving picture production of The Green Pastures at Warner Brothers' studio. At the same time, he played the part of the High Priest in the picture. Mr. Randol was the original King Pharoah in the stage production of The Green Pastures for five years, playing 1,600 performances. He studied with B. Gagliano in New York for eight years and with Frantz Proschowski in Chicago. Repertoire of Negro songs and spirituals for his concert and recital programs was done under the coaching of Theophil Wendt of New York. Mr. Randol is now under the exclusive management of Winfield Tarr, Pasadena, Cal.

* * *

National Music Week is celebrated at the municipal auditorium May 9 at Long Beach, Cal., and the Institute of Music and Fine Arts of that city, Bruce O. Rowan, president, furnished talent for one artist program, including Virginia Ruth Ellis, eight-year-old violinist (student of Oscar Seiling, head of the violin department); Emil Danenberg, pianist (pupil of Abby DeAvirett, head of the piano department and director of the institute); and Florence Rubens, soprano (artist of Bertha Vaughn, head of the vocal department). Dorothy Wade, eleven-year-old violinist, also a student of Oscar Seiling, played the first movement of the Mendelssohn concerto with the Los Angeles Philharmonic Orchestra (Ernest Schelling, conductor) at the Philharmonic Auditorium on April 23. John Garth, pianist, and also a pupil of Abby DeAvirett, was presented in a recital at the Long Beach Institute of Music and Fine Arts, April 21, and again in Los Angeles at the Behymer Matinee at Barker Brothers' store. Mr. Garth is a faculty member.

* * *

Nayneen Farrell, soprano and assistant teacher in the Harold Hurlbut vocal studios in Hollywood, will appear as one of the principals in Naughty Marietta at the Philharmonic Auditorium in Los Angeles during the week of May 11. Last fall, Evelyn Laye invited her to San Francisco to play in the Shubert production of Bitter Sweet given there.

* * *

Ernestine Schumann-Heink is seriously ill, and production of Gram at the MGM studios has been called off for the present. She was to appear with May Robson in this new picture.

* * *

Pasadena May Music Festival announces singers signed for the two Beethoven Fidelio performances in concert form to be given the week of May 20 at the Pasadena Municipal Auditorium under the direction of Richard Lert; Dorothee Manski, soprano of the Metropolitan Opera; Wynne Davis, soprano of Los Angeles; Hans Clemens, tenor of the Metropolitan Opera; Albert Lindquist, tenor of Pasadena; Emery Darcy, baritone of Chicago; Douglas Beattie, bass of San Francisco; Thomas Clarke, baritone of Los Angeles. The entire Los Angeles Philharmonic Orchestra will furnish the orchestral accompaniments, and there is to be a chorus of nearly 400 singers.

* * *

Sidor Belarsky, Russian *basso cantante*, announces his farewell concert in Los Angeles, May 27, at the Wilshire Ebell Theatre under the management of L. E. Behymer. Assisting artists will be Irma Lehman Schnitzer, soprano; Carl Omeron, tenor; Josef Borissoff (Piastro), violinist; Max Rabinovitch, pianist; and the Wright Whitlock Concert Chorus.

* * *

Mrs. Cecil Frankel, president of the Friday Morning Club, presented Angela Morgan in a reading recital on April 17 at the club building. A performance of Gertrude Ross' musical setting of Miss Morgan's writing "Work," a song of triumph, was offered.

* * *

Mary Teitsworth, soprano of Los Angeles, is soloist at the First Presbyterian Church of Hollywood. She sang at the Hollywood Bowl concerts in 1934 under Sir Henry Wood and has fulfilled many engagements in California in recent years. Miss Teitsworth will be married this June to R. Gordon Boyd. She expects to continue her musical career as in the past and is under the concert management of Mary V. Holloway.

C. D. K.

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VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
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NEW YORK MAY 9, 1936 No. 2898

National Music Week ends today. And what is the matter with the tomorrows?

When Audiences Riot

Those electric occasions on which, in the old days, gloves used to be split from applause, strong men wept and fair women fainted, are becoming rarer each year. One seldom hears of actual battles nowadays over new musical works, such as the Paris premiere of Stravinsky's Le Sacre, though the first hearing of Berg's Lulu excerpts in Berlin the other year created some tension because of the official opposition to "Cultural Bolshevism" in art.

In America most of the events for which speculators charge increased prices for tickets are those that center about some vivid personality. An example was the New York farewell concert of Toscanini, last week, when persons camped in line from early morning in the hope of buying standing room at Carnegie Hall and about 5,000 were held back by a large force of policemen. One also remembers the sensational Metropolitan debut of Marion Talley, which called out the constabulary in 1926.

A few years ago a prominent young modernist composer expressed keen disappointment when his unconventional music did not create a riot in Manhattan, as it did in Paris somewhat earlier. They order these things better in France—or used to, a decade or two ago.

The occasions when great multitudes have been swept off their feet by a long campaign of advance publicity about a musical work are not restricted to the present century. Wagner's epochal dramas are a case in point, particularly The Ring, which had its text previously published and was perhaps the most eagerly awaited artistic event in all operatic history. In the field of Italian lyric drama, the stormy petrel of recent times—curious as it may seem—was Arrigo Boito, that versatile artist who was both an eminent librettist for other musicians and himself a controversial composer. The world premiere of his posthumous opera Nerone, at La Scala under Toscanini, more than a decade ago, is well remembered. This historic occasion attracted a brilliant international audience; the work was magnificently staged and sung; it did not prove of sufficient musical vitality to remain in the repertoire. But for thrills the sensational Milan premiere of his Mefistofele in its original version, March 5, 1868, was unparalleled. The stirring events of that unique night are described as follows by a writer:

"Mefistofele had absorbed the attention of all Milan, and of all the musicians and amateurs of Italy. All seats and standing places had been sold weeks before the performance, and never before or after has been witnessed such an interest taken in the production of a young composer's opera. In order to centre entirely the public interest in Boito, it was decided to make a breach of custom and let the composer conduct his own work; and another . . . was made by publishing and selling the libretto a few days before the performance. The first edition was bought up in a few hours, and eagerly, almost savagely read, commented on, dissected. . . .

"The long-expected day came at length, and though the performance was to begin at 7:30, shortly after two o'clock the fortunate possessors of unnumbered seats could already be seen to gather near the large doors, in order to secure the best places. Boito's appearance was the signal for an applause as spontaneous as it was unanimous, that began simultaneously in all quarters of the house and lasted several minutes. During all the prologue perfect silence was maintained; . . . the chorus and orchestra sang and played magnificently. . . .

"There came such a sudden thunder of applause that the last bars were perfectly inaudible. . . . Six times Boito had to bow his acknowledgment, and yet the sound of applause rang for minutes throughout the house; the cheering was taken up in the piazza outside the theatre, and it even reached the surrounding cafés, where hundreds had gathered. . . .

"The first act did not produce any impression; in fact, it went a good way to cool down the enthusiasm; the garden scene in the second act displeased the public, who contrasted it with Gounod's; . . . the Sabba Romantico turned the scale altogether. At the moment of Mefistofele's coronation, the wizards, witches, and all the infernal crews knelt down, and satirizing the ceremonies of the Roman Church, sang the plainsong of the Tantum Ergo. . . . The audience considered it irreverent, lost all patience, and began to hiss as lustily . . . as they had applauded before. Boito's partisans stood him in good stead and kept up to the very end . . . a strong opposition to the majority, but this of course only served to increase the disturbance. Challenges were exchanged, resulting in duels the next morning. The confusion and clamor in the theatre reached such a pitch that during the fourth and fifth acts it was at times utterly impossible to hear either chorus or orchestra. When the curtain fell for the last time, all the members of the orchestra rose to their feet like one man and enthusiastically cheered the unfortunate composer; a rush was made from the pit into the stalls, and a shrieking and howling crowd, hissing and applauding wildly, rushed forward toward the orchestra. The house was cleared and the frantic audience fought it out in the streets until the next morning. . . ."

Alas, the good old days!

Vienna Considers the Opera

The present period cannot be called one of the most fruitful in the production of new operas that hold the stage. And the public that frequents the lyric theatre in all countries has undergone a marked change in its likings of recent years. Even in Vienna, where the classic operas of Mozart and others have long had more faithful audiences than almost anywhere else, the directors have had to face problems of repertoire. How to attract the new generation? Shall it be with good music or leading "names" in the musical world? Are sensational modern works more popular than noble classics with a generation used to the thrills of the cinema?

Some of these problems are considered by Joseph Marx, Austrian composer and director of the Academy of Music in Vienna, in a recent Sunday edition of the Neues Wiener Journal.

As regards opera, Marx is of the opinion that audiences may sometimes be won by only one or two elements of a work—the text, the music, the interpreters or even the scenic dress. However, the public (in Vienna, that is) knows its classic opera texts thoroughly; it is not through any novelty in these that it may be drawn into the theatre, but rather through exceptional performances by this or that noted personality. In the case of modern works, audiences of today, schooled by lively novels and films, desire colorful plots rather than real literary worth. They demand the false romanticism of love tragedies in their most tear-gushing form, or else slapstick comedy, and these the dignified older operas are not able to supply.

Good music, such as Mozart, Verdi and Wagner, has power to entice people into the opera house, but more powerful magnets are good singers. Even large musical centres afford only a small audience for the older operas and this does not permit of many repetitions; as for modern music, it commands an even smaller circle. New scenic productions of exceptional sort will draw the people, but serious music dramas offer only limited opportunities in this field. A new opera by a highly gifted contemporary composer will attract fewer ticket purchasers than a first-class conductor or tenor.

One of the dangerous failures in present day musical organization is the fact that, with a few exceptions, impresarios decline to produce even a revolutionary work of the last thirty years, not to mention the score of a living composer who is not internationally known. But this is precisely what is most necessary, to get the public to experience new art, to remove its fear of the unfamiliar. This is, naturally, not a goal to be achieved in one day. The only way to accomplish it is to give frequent productions of contemporary scores, without demanding that each shall prove to be a treasure. Instead of performing over and over the established favorites of the repertoire, the Austrian composer suggests that the drawing powers of outstanding interpreters be combined with the new works and a more international point of view be cultivated in the arranging of operatic bills.

Influences on Debussy

The recent all-Debussy program gven by Toscanini with the New York Philharmonic Orchestra offered a survey of that composer's works during different periods. It served to show the progress of his style and must also have reminded many of the old controversies as to what and how much influence was exerted on Debussy by Wagner and the Russians. The definitive word seems to have been spoken on the subject by Edward Lockspeiser, in an article published in the Monthly Musical Record (London). He controverts the often repeated assertion that the score of Boris Godounoff caused a profound revolution in the French composer's thinking, and liberated him from the Wagnerian influence. Mr. Lockspeiser says in part:

"Debussy first became acquainted with Wagner's music in Lavignac's *solfège* class at the Conservatoire. One winter evening, his friend Maurice Emmanuel has told us, Debussy and Lavignac became so engrossed in the score of Tannhäuser that they were angrily summoned to leave by a porter long after the Conservatoire had closed. That was in 1874. Debussy was then twelve years old. The outstanding event with which Wagner's name was then associated in France was the Tannhäuser scandal at the Opéra in 1861. At the age of eighteen Debussy was introduced to Wagner in Venice. The same year, in Vienna, he heard Tristan conducted by Richter and brought home the score. By the time he obtained the Prix de Rome, four years later, and left for the Villa Medici, he was a Wagnerian, as he said in Monsieur Croche, 'to the extent of forgetting the simple rules of courtesy.'

"Such was Debussy's early acquaintance with Wagner. Wagner's action on Debussy's musical development has been the subject of much investigation, but there are still many points which remain to be elucidated. It is a common opinion that on Debussy's return from Rome he was weaned from his early devotion by acquaintance with Russian music and in particular with Boris Godounoff. Some writers have gone so far as to assert that it was this work alone which delivered him from the clutches of Klingsor.

"Now the score of Boris, in its original version, was introduced into France by Saint-Saëns. He had brought it back from his journey to Russia in 1874, the year in which it was first played at the Maryinsky Theatre at St. Petersburg. But he thought no more of it than of Wagner's operas—which was also the opinion of most of his contemporaries. As Jules de Brayer, who was the first in France to realize its beauty, said in a letter to Pierre d'Alheim, 'the most eminent musicians agreed with Saint-Saëns that Moussorgsky was a fool and that his music was meaningless ranting.' Brayer's admiration of Moussorgsky, however, did not deter him from his attachment to Wagner, of whom he was one of the most devout disciples. Nor did he convince Debussy of the worth of Boris when he showed it to him in 1899. An intimate friend of Debussy's, Robert Godet, has pointed out that Debussy was not aware of the greatness of Boris till seven years later when he had been working at Pelléas for four years. So that Moussorgsky, whom he had not even heard of before 1899, contributed little to a change in his attitude to Wagner about this time—if indeed there was any change at all.

"As for the works of the 'Five' which Rimsky-Korsakoff conducted at the Exposition Universelle in the same year, it is difficult to see how they could have affected Debussy's attitude to Wagner in regard to his own work any more than Boris, since his mind was already made up on this point when he was in Rome. . . ."

The conclusion is reached that, despite his sometimes sharp criticisms of Wagner's works, Debussy remained, unconsciously perhaps in thrall to the German composer's art throughout his life. An impression of Debussy's change of attitude, says Mr. Lockspeiser, may be gleaned from his conversations with his old master, Guiraud, on his return from his second and last visit to Bayreuth, which were noted down at the time by Maurice Emmanuel and appear in that author's book on Pelléas et Mélisande. "Debussy found that Wagner was less of an innovator than he was generally considered to be; that Berlioz was less strictly tonal than Wagner; that Wagner's harmony was an amplification of Mozart's; that his music was very moving, *'mais que ca chante trop.'* . . . The fact is that in spite of the invectives he flung at Wagner in the course of his journalistic career Debussy retained a profound admiration for Tristan and Parsifal until the end of his life."

This seems to establish beyond possibility of doubt the source and extent of various national influences on Debussy. The subject in the ultimate sense defies analysis. Genius so subtly transmutes the material it derives from nature and art as to make its processes doubly mysterious.

VARIATIONS

By Leonard Liebling

In the Neues Wiener Journal of March 1, is an interesting article called Before Sovereigns, by Professor Moriz Rosenthal.

He writes: "Often I have been asked by interviewers, 'Before which sovereigns have you played during your career?' Then I always thought of the uncrowned kings of my acquaintance who honored me with their friendship or their friendly interest, like Einstein, Liszt, Brahms, Anton Rubinstein, Turgenieff. Afterward my memory would recall from stygian darkness the worldly crowned ones, Czar Alexander II (torn to pieces by nihilistic bombs), King Alfonso and Queen Christina of Spain, and especially that most genial monarch, Franz Josef I, who had made me his Chamber Virtuoso.

"Vividly do I remember a Court concert given before him, at which appeared beside myself, also Fritz Schrödter, Marcella Sembrich and Toni Schläger—the last named setting a world record for nervousness. She crossed herself and prayed before her performance. I do not remember whether or not the gods were responsive to her entreaties.

"After the concert, the Emperor held a reception, and thanked the artists in rather impersonal fashion. However, I was surprised at his technical question to me: 'It must be difficult to conquer those intricate pieces with so much ease?' When had the Emperor found time to busy himself with the nature of pianism? Or had the *spiritus rector* of the concert, old Hellmesberger, told His Majesty something in praise of me?

"About twenty years prior to the foregoing happening, I had played, as a fourteen year old boy, before Czar Alexander II, the mightiest monarch of Europe. This was at the time of the Turkish War, when allied Russia and Rumania had defeated Osman Pasha, the Lion of Plevna, and captured that place after a long siege. The Czar left his headquarters and went to Bucharest to visit his ally, Prince Karol. I was Court Pianist to the poetess, Carmen Sylva, then Princess and later Queen of Rumania.

"The city was brilliantly illuminated to greet the Czar, and rapturous masses of people, carrying torches, marched through the streets. The following day brought a Court concert and ball in honor of the royal visitor. Carmen Sylva arranged the musical program, putting me down for five pieces. As I approached the piano (an excellent Bösendorfer) I was presented to the Czar and heard him say, *'Si jeune?'* (So young?) Before and after I played, I found occasion to study his truly classical features. His face had—at least on that evening—a remarkable color, which I have never seen on any other person. It seemed to be a rusty, dark silver. His manners were altogether royal, nay, imperial. Pressing around him, ambitious, lovely women, in daring *decolleté*, fluted their honeyed flatteries. I could not hear much except the word *'Majesté.'* In fact, the word was batted about in the manner of a shuttlecock.

"Carmen Sylva gave a sign, silence ensued, and I began to play. Hardly had I sounded the first fortissimo grace-noted C sharp, when the Czar, with a strong Russian accent, said: *'Rhapsodia'*. Satisfied murmuring resounded through the hall, for Liszt's Second Rhapsody was at that period at the zenith of its fame and popularity. After that I played mazurkas and waltzes by Chopin, Soirées de Vienne by Schubert-Liszt, and the Campanella, and was delighted at the applause which sounded by no means merely courtly and formal.

"The Czar offered me his hand, which ruled 150,000,000 Russians, and said that he hoped to hear me often, and also in St. Petersburg. Grand Duke Serge asked the courtiers whether he or I had the larger hands. The question worked to my detriment, for my hand, still exceedingly small then, disappeared completely in his enormous bear-paws. The next day I received a document from the Court Chamberlain which attested *'que le jeune Maurice Rosenthal a joué devant l'Empereur,'* etc., *'d'une manière vraiment élevée,'* etc. ('that the young Maurice Rosenthal has played before the Emperor,' etc., 'in a manner truly elevating,' etc.)

"At the banquet after the concert I was introduced by his charming secretary, Baron Freedriks, to the Russian Chancellor, Prince Gortschakoff, uncrowned king of diplomacy. He invited me to tea the following day, when piano-playing, Chinese-Russian *labsal*, and a Muscovite buffet, were enjoyed with an obbligato of frenzied shouts and howls serving as counterpoint, and coming from the victory-drunk mob in the streets.

"Gortschakoff requested a mazurka, but every few moments he was compelled, despite his venerable age and the wintry weather, to show himself on the balcony in order to acknowledge the dinful greetings of the crowd. Torchlight processions, red fire, bengal lights, illumined the early darkness and the face of Gortschakoff, who threw his fur-coat coquettishly over his shoulders and glanced quickly into the mirror before each exit to the balcony.

"In the intervals he would call out to me, 'Another mazurka.' Baron Freederiks took me into a corner, winked, and said, 'Do you believe that he really likes the mazurkas, really values them? You see, he has the undeserved reputation of hating the Poles, and he protests against the charge by manifesting his appetite for mazurkas.'

"Yes, most of his colleagues might well have sat as pupils at the feet of Gortschakoff, eminent admirer of Talleyrand. Dissimulation was Gortschakoff's passion and (paraphrasing Talleyrand) he might well have—like so many composers—looked upon music as a means of concealing his thoughts."

* * *

Spring poets have been lavish of late with their gifts to Variations, but unfortunately most of the effusions must fall victim to lack of space. Two of them, however, just fit this lacuna:

SERENADE AU BOURREAU
By Oscar Hatch Hawley.

Fog hung low on the harbor's mouth
As the good ship Marylin D
Drove in from the south, white bit in her mouth,
And spume flying high o'er her lee.
A cold wet fog, a deep gray fog,
Was hugging the restless sea.

On the quarter deck the captain strode,
Shouting his orders afar.
With her heavy load, the good ship rode
Straight on for the hidden bar.
A weary load, a human load,
Seeking to pass the bar.

No buoy they met at the harbor's gate,
No sign to point the way.
The hour was late and the trusting mate
Was fearful they'd miss the bay.
Oh! the young, young mate, the boyish mate,
Whose laughter was stilled that day.

The ship sailed on in the deepening night,
From the fog she ne'er got free,
And her cargo light, was a weird, weird sight,
In the hold of the Marylin D—
A mass of bones, of whitening bones,
Was pointing out to sea;
For the Port of Souls, guarded well by shoals,
Was passed in the fog far alee.

* * *

Musical tragedy is handled movingly by Amy F. Greif, Baltimore poetess:

TRISTAN AND ISOLDE
(*Paste this inside your top-hat*)

Isolde's a maid who's bethrothed to the staid King of Cornwall, the elderly Mark,
Who's sent Tristan, his knight, in full armor bedight, to fetch her from home, in his barque.
They have met once before, found each other no bore, in fact, they have had quite a crush,
Now sun sparkles on sea, and they find, he and she, that they gaze at each other and blush!
But as Mark's fiancée, she must say Tristan nay, and, distraught, she calls out for carbolic.
Which is brought by her maid, who's become so afraid, that she's put in love drops vitriolic.
Now, Isolde and Tristan, if poison they've missed on, have drunk of that powerful potion.
As they look at each other, no sister or brother have felt such a rush of emotion!
They hide not, nor tarry; King Mark she must marry; but Tristan hangs round at the Court,
When the King goes out hunting, she waves veils and bunting, as signals that they can consort.
While the cat is away, mice will play, so they say (but wouldn't YOUR conscience have pricked you?)
By the kindly King Mark, coming home, after dark, they are found in *flagrante delictu!*
Mark's content just to curse; but his henchman feels worse, so he challenges Tristan to fight,
When he's injured to death, and he's gasping for breath, the King's henchman remarks, "Serves you right"!
Tristan's wound is infected: Isolde's expected; his fever mounts high, and then higher,
He lies near his castle, alone with a vassal awaiting his time to expire.
As her ship comes in sight, his eyes are alight; she arrives, her first words are "vas loss iss?"
As the Liebestod's certain to bring down the curtain, he's dead; she dies, too, of thrombosis!

* * *

National Music Week was ushered in over the radio last Sunday with addresses, playing, and singing. The first speaker I heard, said that "music is the language of the soul," and that "it is with us from the cradle to the grave." The second one explained that because America is great in mechanical invention, it will inevitably use its creative genius in the composition of great music. After the two speeches, I tuned in some other comedy programs, and a few musical ones which were marred through the fulsome introduction of the performers. After all, a tenor is hardly a shaving cream, or a contralto a cup of coffee—or are they?

* * *

In line with the foregoing comes M. B. H.'s information and question: "Last Saturday, Macy's department store in New York carried advertisements reading, 'Macy's Is Ready for National Music Week.' Meaning that all their cash registers were freshly tuned and prepared to sing the melody of *mazuma!*"

* * *

In Europe, musical comedy must be sung well to be a success. In America it must be danced well.

* * *

Some men are born great, some achieve greatness, and some can make a trombone do anything at all in a jazz orchestra.

* * *

Suggested cigarette slogan: "Not a cough at a concert."

* * *

Claude Lapham, composer, arranger, pianist, who has spent several years in Tokyo sends a Dozo Irasshite Kudasai (Honorable Invitation) to his Japanese Musical at International House (New York) 500 Riverside Drive, for May 12, 8.30 p.m. Honorable thanks, Claude, and I shall go unless Honorable Duty calls me elsewhere on that evening.

* * *

For our Wrong Captions Department we draw a prize this week, even though it was nearly three years in arriving. The picture is from the Oroville (Cal.) Mercury-Register, of June 27, 1933. Look and marvel:

Richard Lert, noted European opera and symphony director, arriving in San Francisco by plane. Lert, husband of Vickie Baum, the authoress, will conduct the open air symphonies at Woodland Theatre in Hillsborough, Calif.

Persistence does it, my children. I was determined to be present at Toscanini's farewell appearance in New York, and though I tried to buy a ticket on the day the seats went on sale I got to the box office just as they hung out the S.R.O. sign.

However, nursing my indomitable spirit, I decided on the morning of April 29 while crunching my matutinal dietary biscuits, that willy or nilly I would be in Carnegie Hall that evening to sing out piping bravos for *il maestro*. Hence I trudged my dainty pedal extremities to 57th Street gleefully, only to find that other fellows had caught my thought waves and were there ahead of me. Cursing rich round oaths *sotto voce* I planted myself at the end of the languid queue of those forlorn humans who consider it a privilege to wait in line for ten or twelve hours on the pavement in order to be able to stand up for three hours more inside an auditorium. After counting on my fingers three separate times I figured out that I was either the fourteenth, the seventeenth or the eleventh from the door, so with a sigh of relief I shifted onto the other foot and started sentry duty.

Once when I was in London I wanted to be a member of the Horse Guards because those boys look so grand in their buskins, or whatever you call them. And I devoutly wished I was six feet tall instead of being a stretched five feet four. But I'm telling you, both friends and enemies, that I'll never wish such a wish again. For after the first hour in the Carnegie Hall queue I got so giddy that if a cop had asked me my name I would have answered Paul Bunyan.

Suddenly the young lad standing in front of me, who said he was studying the cello, asked me if I would hold his place. I agreed instantly and as he dodged out of the line I moved up quickly. In no time at all he returned with four empty orange crates yelling, "Box seats for a quarter!" With alacrity I handed over his price and with a gasp of deep pleasure sank to a quasi-sitting posture on the crate.

By that time the line of hopeful standees had grown nearly a block long and in spite of the fact that I had forgotten to bring my knitting I waited happily, foodless and fluidless, until eight o'clock in the evening.

Just before the doors were opened to admit the first seventy-five worn-out atoms of humanity, the lad who was selling crates came back to claim his spot in the line.

"Thank you for holding my place," he said with a grin.

"I'm not holding your place," I answered, "I'm holding my own."

"But I was in front of you."

"But you are no longer. You are beside me."

"But you are in *my* place."

Patiently trying to explain I stated authoritatively, "My boy, you have forgotten your physics lectures. Don't you remember that no solid can occupy the same place as another solid at the same time? Now, I am Solid A. You are Solid B. This place is X, and there is no other. How is it possible for you as Solid B to occupy X, when I, Solid A, occupy X? Q.E.D. It is proved, therefore, that if I, Solid A, am occupying X, you, Solid B, cannot occupy X. Q.E.D. Therefore you, Solid B, have no place."

"But," argued the lad, "I was in the line in front of you and you said you would hold my place."

"But," answered I, "by moving from my place to your place, I, Solid A, filled you, Solid B . . ."

"Therefore," said the boy, "you, Solid A, by moving to the place X occupied by Solid B, you, as Solid A, no longer exist. Get out of my place or I'll punch your snoot." And he shoved me.

As the young crate seller was slightly bigger than me I fell into the gutter. The crowd laughed at me, so I ran around the corner on to Seventh Avenue.

There it was that I discovered somebody had opened a fire exit door and with a rush I slipped inside. Nobody could put me out for no one knew I had entered free. Happily I leaned on a back seat of the last row. And there I stood through the whole concert.

Toscanini came out on the platform. The bejewelled women and the tailed men climbed to their feet and yelled. Heifetz played some tunes or other on his fiddle while Toscanini waved his arms. The orchestra boys scratched and blew and pounded. And the crowd yelled again. It was all quite exciting in spite of the shooting pains in my legs.

During intermission I saw Alexander Kirkland, Vera Brodsky, Lily Pons, Giovanni Martinelli, the William J. Hendersons, the Olin Downes, Julian Seaman, William Thorner, Francis Perkins, Alma Clayburgh, Albert Morris Bagby, Mrs. Jacques Gordon, Carleton and Delos Smith, Mr. and Mrs. Albert Spalding, Frank Chapman, Gladys Swarthout, the Erno Rapees, Leonard Liebling, Horace Johnson, Grena Bennett, Robert Simon, Irving Kolodin, Henriette Weber, Samuel Chotzinoff and Danton Walker. I suppose if I hadn't been subconscious I should have seen some other people you know. But these are all I can remember.

When they turned out the lights after the concert I went home and soaked my feet. I'm still doing it, skipping every other day. In time I expect to get my dogs lubricated again; that is, if the moths don't get into them now that spring is here. However, a Toscanini farewell is a Toscanini farewell. I suppose it was worth it. But next time I'll listen to my neighbor's radio.

* * *

It certainly looks as though I should have to register myself under the name of the Clearing House of Humanity Association, Inc. Simon Snooper, President, Vice President, Secretary and Treasurer. Supplying husbands and wives to forlorn individuals is a full time course for anybody, but now I am asked by Margaret Halstead, that charming and sincere artist of the Metropolitan to take on some home work, which should keep me up to the wee hours, to provide a mother for two singing lassies. Here is Margaret's appealing letter, and followed by her enclosed clipping from the N. Y. Times of April 30.

April 30, 1936.

Dear Mr. Snooper:

How about this?

Now that you have gone in for worthy causes—such as finding a rich wife for Shura Cherkassky, and possibly also a husband for Dorothy—from Clarinda, Iowa, I feel sure the enclosed should interest you. Perhaps you can place these two children with some singer who has married a rich man and quit this career business, or made her mint in the musical world!

Sincerely (I really *am* serious),

MARGARET HALSTEAD.

WANT A SINGING MOTHER

Orphan Girls Seeking Adoption Are Specific in Requirements

Harriet, five years old, and her sister Helen, four, want a new mother, but she must "sing like our mama did."

Harriet and Helen were brought to the State Charities Aid Association a few weeks ago after their mother died. The child placing and adoption committee is seeking a home where the two sweet-faced youngsters may be kept together and where they will find a mother who meets their approval.

It is not often that children who come for adoption are so specific in their desires.

"How about a new daddy?" they were asked.

"We don't know. We want a mama that can sing and play on the piano."

At present the sisters are in a temporary boarding home. Any one interested may write to the child placing and adoption committee of the Charities Aid, 105 East Twenty-second Street, New York City.

If any of you want ready-made prodigies, here's your chance.

Sailings

Leaving New York by the SS. Champlain on May 2 were Pierre Monteux, conductor of the San Francisco Symphony Orchestra; Otto Klemperer; and Madeleine Monnier, French cellist.

* * *

Kirsten Flagstad sailed on the SS. Europe on May 2 to make her London debut in Covent Garden. Before sailing she revealed to the press that her daughter, Elsa-Marie, fifteen years old, will begin voice study in Oslo this summer with Ellen Jacobsen, who superintended Mme. Flagstad's own vocal studies at the same age.

* * *

Arturo Toscanini, leaving New York after his final season with the New York Philharmonic Orchestra, boarded the SS. Champlain on May 1 without granting press interviews. He issued a statement in which he expressed his appreciation of the affection and esteem in which the American people have held him for eleven years.

* * *

Adolfo Betti sailed on the SS. Champlain May 2 and will spend the summer at his home in Italy, except for a trip to Salzburg for the festival.

"It's very irritating, Susie. That's the third time in two days he's sung that song."

Foreign News in Brief

Edinburgh Musicians In America

EDINBURGH.—W. Greenhouse Allt, Mus. Doc., Master of the Music in St. Giles Cathedral, Edinburgh, and examiner of the Board of Trinity College of Music, London, has left for an extensive tour in America, accompanied by Sir Granville Bantock, composer, for the purpose of examining candidates for Trinity College diplomas, and giving a number of lectures and recitals. The tour will commence in New York and embrace Chicago, Cincinnati, Canada, and the Far West. W. S.

Concerts for Vienna Festival Weeks

VIENNA.—A number of concerts have been scheduled for this city by Concert Director Georg Kugel, during the Vienna Festival Weeks, June 7 to 21. Among the artists to appear are the following: Harald Kreutzberg, dance evening, June 8; Vienna Philharmonic Orchestra (Bruno Walter, conductor), program of Haydn and Johann Strauss, June 12; Schubert programs in the composer's birth-house, Thomas Mann lecturing on the first occasion, June 13 and 20; Beethoven Memorial Hours, in the Beethoven House, June 14 and 21; John Hartigan, singer, June 15; Auna Holmquist, singer, June 16; Vienna Symphony Orchestra (Bruno Walter, conductor), Marian Anderson, soloist, June 17; Marian Anderson, Lieder program, June 20. At a memorial celebration in honor of Gustav Mahler, Walter will conduct that composer's eighth symphony on May 16.

Hanna Schwartz Sings Lieder

GLASGOW. — Hanna Schwarz, Austrian Lieder singer, paid her first visit to Scotland in April, when she gave a recital of modern songs by Austrians, under the auspices of the Glasgow Active Society, her composers being Schönberg, Berg, Webern, Pisk, Marx, and Spitzmüller. Miss Schwarz was herself a pupil of Schönberg. She made a good impression here, her presentation of contemporary music having considerable charm. W. S.

OBITUARY

Giovanni Tanzini

PIACENZA, ITALY.—The death has taken place here of Giovanni Tanzini, Italian basso. He was eighty-five years of age. Tanzini had enjoyed periods of popularity as a singer both in Italy and abroad, for his powerful voice and style of singing. He was for years engaged at the Imperial Court Theatre in Russia. D. N. L.

Mrs. Martha A. Courter

MAPLEWOOD, N. J.—Mrs. Martha A. Courter, former organist in churches of Maplewood, died on April 27 at the age of eighty-one. R. P.

Theodore P. Trinkhaus

GREENWICH, CONN.—Theodore P. Trinkhaus, music teacher at the Brunswick School here, died on April 29. A native of Bridgeport, Mr. Trinkhaus had been on the Brunswick faculty for twenty-two years. He was seventy-three at the time of his death. He leaves a widow, four brothers and a sister. L. K.

Germano Di Matteo

UNION CITY, N. J.—Germano Di Matteo, cornetist, died at his home here on April 28. He was seventy-seven years old. Mr. Di Matteo was formerly one of the leading exponents of his instrument in the United States. He was first cornetist of the Metropolitan Opera Company. Another affiliation of several years was with the old Niblo Gardens. He also conducted bands at old Madison Square Garden. He instructed the regimental band of the Ninth Coast Artillery for fifteen years, and headed the music division at the Brooklyn Navy Yard for eleven years. He was active in band music during the World War. Surviving are his widow and a daughter. S. L.

Albert Borroff

CHICAGO.—Albert Borroff, basso, for thirty-five years director of music at Sinai Temple, died here on April 27 at the age of sixty-three. His wife and six children survive. Mr. Borroff was born in London. In 1908 he made his European debut there, although the United States had been his home since childhood. His operatic debut was in San Francisco in 1907 in Faust. He sang with prominent music societies and orchestras, including those of New York, Minneapolis, Philadelphia and Chicago. D.S.

Walter D. Pryor

ST. JOSEPH, MO.—Walter D. Pryor, brother of Arthur Pryor, band leader, died here on April 30. He had played at one time in his brother's band at Asbury Park, N. J., and had made music his profession, beginning his studies when only five years old. M. P.

William B. Clark

William B. Clark, choir singer, died on April 28 at his home in Brooklyn, N. Y. Mr. Clark had sung in the choirs of Bethany Presbyterian Church, Brooklyn, and other churches. He was a member of the Choral Art Society and the Universal Glee Club. He leaves his widow, a son and daughter.

Musicales

Apollo Club Finishes Season

The last concert of the season by the Apollo Club of Brooklyn, N. Y. (Alfred Boyce, conductor), took place at the Academy of Music, under the usual distinguished auspices. Buck's Motto was followed by his Hymn to Apollo, sung with majesty of tone and excellent diction, and the rollicking Lock the Door (Bantock) was sung with fervor. Choruses by Rachmaninoff, Gretchaninoff and Tcherepnine had effective readings, expressive lightness alternating with vigorous choral effects. Items by Buck, Brewer and Herbert displayed the singers in spirited singing, in smooth ensemble and in a popular operetta number, Herbert's Italian Street Scene. In this Helen Gleason, soloist of the evening, sang with vivacity and brilliance. The Broken Melody (sung *a cappella*) and Summer Evening (Palmgren) attracted particular attention, which was retained through Herdsmen's Song and Hiisi's Slaves, both by Palmgren. Fineness of detail and perfect ensemble marked this group. Omnipotence (Stevenson) concluded the choral items, with a solo again well sung by Miss Gleason. Her appearance in the aria from Louise (Charpentier) showed her concert-voice to be light but clear and expressive, and later songs by Cimara, Leoherdody and Speaks were excellently interpreted. Receiving prolonged applause, she added an encore.

Sidney D. Lowe, pianist, and Charles O. Banks, organist, were efficient and Mr. Boyce received many tokens of appreciation from the audience. F. W. R.

* * *

Donchian Songs Heard

Angel Agnes Donchian's musicianly singing, in songs, arias, and oratorios is a matter of record, but only recently has she reached into the realm of composition. Twelve of her vocal solos and duets were presented by her and her artist-pupil Virginia Traband at the Van Dyck Studios on April 26. Many interested persons heard the program, and admired the melodiousness, varied harmony and musical characterization of the songs. The Soul (Guinzburg) is an impressive song, and Adoration has a heroic pattern. Miss Traband sang the latter in a voice of power and expressiveness. A Wish, duet, has variety of key and melody, the lower voice singing a figure consisting of a minor third, making an original effect.. It, too, was strongly applauded. Both singers were applauded for clear enunciation and style. Antonio Lora played accompaniments with accuracy and musical feeling. F. W. R.

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Westlake Fortnightly Musicale

Standing room was at a premium at the April 29 musicale of Dr. A. Verne Westlake at Aeolian Hall, New York. Ruth Rutherford played the first movement of the Moonlight Sonata poetically, illustrating Madaline Salow's reading on its origin. Wilton Royal, tenor of Radio City, sang songs by Secchi, Purcell, German, Curran, Dunn and Rasbach with a voice of purity, considerable power and excellent diction. Hortense Yule was at the piano. Angelina Leanza, pianist, artist-pupil of Dr. Westlake, gave a brilliant performance of the Hungarian Fantasia (Liszt), her teacher supplying the orchestra part on a second piano. Her clean technic, refined shading and brilliancy were in evidence, and she was encored. F. W. R.

* * *

School of Sacred Music Holds Service

Clarence Dickinson, Mus. D., Litt. D., organized The School of Sacred Music of Union Theological Seminary, New York, half dozen years ago and in due course candidates for the Master's Degree in Sacred Music presented an evening of instrumental and vocal music composed by them. Growing from the first small number of candidates, each year finds an enlargement, so that on April 28 of this year there were twenty men and women composers listed on the program given at the seminary. The present writer finds it impossible to review their works in detail. General mention must suffice of an interesting evening, listing those engaged, all of whom won the letters M. S. M.

One hundred and twenty singers formed the mass chorus presenting the manuscript works, formed from uniting the Seminary Motet Choir, the Bethel Chorus of Madison, N. J. (Earl Starling, director), and the St. Cecilia Choir (Mrs. Wm. Neidlinger, director). Soloists of the occasion were Corleen Wells, Viola Silva, Harold Haugh, Frederick Baer, with Luis H. Sanford, organist, assisting. Works for organ, choral works and solos were included on the program, everything being performed for the first time, in manuscript.

The list of candidates, their college degrees and church connections follow: Harry McCord, B.A. (First Baptist Church, Arlington, N. J.); Marshall E. Bretz, B.S. (M. E. Church, West Chester, Pa.); Mary Elizabeth Husson, St. Andrew's P. E. Church (New York); Lillian Mecherle, B.A., Mus. Bac. (First Moravian Church, New York); G. Wade Ferguson, member of choir (Union Theological Seminary, New York); Robert E. Crandell, Mus. Bac. (First Baptist Church, Bridgeport, Conn.); Frederick B. Staley, Mus. Bac. (St. Paul's Congregational Church, Brooklyn, N. Y.); Isa McIlwraith, B.A., M.A. (Ethical Culture Society, New York); Dorothy L. Westra, B.S. (Hillside Presbyterian Church, Orange, N. J.); James L. Harris, B.A. (First Presbyterian Church, Mt. Vernon, N. Y.); Roxine Beard, B.A. (Business and Professional Women's Club, Riverside Church, New York); Earl Starling, B. A. (Bethel A. M. E. Church, Madison, N. J.); Royal Humbert, B.A. (Park Slope Congregational Church, Brooklyn, N. Y.); Frances C. Dodge, B.A. (member of Brick Church Choir, New York); Russell Wichmann, Mus. Bac. (South Park Presbyterian Church, Newark, N. J.); George Y. Wilson, Mus. Bac. (Christ P. E. Church, Bridgeport, Conn.); William O. Tufts, Mus. Bac. (Beck Memorial Presbyterian Church, New York); Nancy Longenecker, B.R.E., Mus. Bac. (director of music, Intermediate Department, Riverside Church, New York).

In the organ numbers the listener found many unusual harmonizations of familiar hymns, in the form of meditations or variations, with clever working-out of themes and wide variety in registration. Use of pedals in both ground-bass and melodically, was noted, and invariably the titles of music echoed the contents. In the vocal solos understanding of the voice was evident, and complications of structure became clear in the final working-out of anthems. The *a cappella* items were well scored, and a word of praise is due the singers for thoroughness of preparation. F. W. R.

* * *

McAmis Gives Organ Recital

The Church of the Transfiguration (The Little Church Around the Corner), New York, was well filled on April 28 to hear Hugh McAmis in a program of organ-music. There was large variety in the program, beginning with Marcello's Psalm XIX. A Christmas Carol with variations by Bedell (Brooklyn Museum) was heard with interest, followed by a thoroughly solid, clarified performance of the prelude and fugue in B minor (Bach). A pastorale (Clokey) displayed many charming moments, and French composers occupied the remainder of the program. Chief of these was the Piece Heroique (Franck), with impressive effects and varied registration. The moderato from Widor's Gothic Symphony was done with distinction, and a highlight was Communion, from Tournemire's L'Orgue Mystique. Ineffable grace and refined choice of stops marked the work. F. W. R.

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Nanette Gude Bayne Program

Nanette Gude Bayne, Shakesperean actress and poet, whose appearances this season included one at the Waldorf-Astoria Hotel, New York, with Kirsten Flagstad on the Diaz Tuesday Afternoon series, has collaborated with Don Juielle in composing the music of an operetta, Leading Lady. Mme. Bayne is also the librettist. Excerpts from this score were heard in a musicale presented by Mme. Bayne in the Jansen Suite of the Waldorf-Astoria, April 24. With Mr. Juielle at the piano she sang many of the fifteen numbers for the eighty guests present. Rafaelo Diaz also took part. A partial list of the songs comprise Moonsoon (this was sung by Elody Renau, soprano), Leading Lady, White Bird, Bernice, Hidden Flower and You-you. The operetta was written on a recent Beaux Arts cruise to Nassau. Mme. Bayne recited in Japanese, and Consul-General Renzo Sawada presented her with a Japanese painting. Irwin Gilbert's orchestra from the Coq Rouge was also heard. F. W. R.

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Verdi Club Rose Breakfast and Musicale

Marking the end of the current season of the Verdi Club, the Rose Breakfast and Musicale, held at the Westchester Country Club on April 29, under the presidency of Florence Foster Jenkins, was a brilliant occasion. There was a fine attendance with Mrs. Daniel Pelton Duffié reading club history, followed by the March of the Roses, when Rosalie Wynkoop was judged the winner. Owen Tudor, baritone of the American Opera Company, who has been heard in Robin Hood, sang the Toreador Song from Carmen and later Eri Tu from the Masked Ball, beside four songs. He has a resonant voice and genuine Italian fervor. Charlotte Barton, soprano, who has a voice of lovely quality, sang Un Bel Di and songs by Leoncavallo, Behrend and Quilter, winning generous applause. Anja Sinayeff, violinist, of technic and tone marking high virtuosity, was heard in works by Tschaikowsky and Kreisler, and Cathleen Cronin recited an original poem. William J. Cowdrey was an able accompanist. Beside those named, the following also participated in the program: Richard Hageman, Florence Darnault, Francesca Caron, Jessie Wilder and William J. Thorner. F. W. R.

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Dornay-Culp Soiree Intime

The sixth and last Soiree Intime of the season atracted a large audience to the Dornay-Culp Studios in New York on April 27. The interesting program featured those two favorites of the air, "Grace and Eddie," known from coast to coast for their impersonation of The Honeymooners. How-

(*Continued on page 24*)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

Provisional List, Subject to Addition and Correction

MAY

May 9 and 10	Martigny, Switzerland	Festival of Music Banda Societies
May 10 to 16	Dublin	Irish Feis Ceoil
May 4 to June 15	Berlin	Musical Art Weeks
May 17 to 24	Bonn, Germany	Beethoven Festival
May 10 to 17	Munich	Reichs-Theater Festival
May	Stettin, Germany	Stadttheater Festival
May	Wiesbaden	Dutch Music Festival
May-June	Prague	German Opera Festival
May 21	Alpnach, Switzerland	Cantonal Music Day
May 24	Romont, Switzerland	Cantonal Festival of Musical Organizations
May 31-June 1	Bellinzona, Switzerland	75th Jubilee of Choral and Gymnastic Societies

JUNE

June 1 to Oct. 14	Fribourg	Daily Organ Recitals in St. Nicholas Cathedral
June	Lugano	Open-air performances of Im weissen Roessel, by Schwartz
June 13-14	Gothenburg, Sweden	6th Swedish Singing Festival
June 15 to July 15	Bienne, Switzerland	Bienne Week: open-air performances of Fidelio
June 21	Reconvilier, Switzerland	20th Jura Music Festival
June 21 to 27	Zurich	International Bruckner Festival
June 28	Appenzell, Switzerland	Singing Festival and Theatrical Performances
June 2 to 7	Detmold, Germany	Wagner Week
June 2 to August 30	Munich	Wagner-Mozart Festival
June 5 to 12	Vienna	Vienna Festival Week
June 7 to 21	Vienna	International Singing and Piano Competition
June 13 to 19	Weimar	Tonkünstler Festival of Allgemeine Deutschen Musikverein
June 20 to 23	Zurich	Bruckner Festival
June	Zwickau, Germany	Robert Schumann Festival
June	Würzburg, Germany	Mozart Festival

JULY

July	Zoppot, Germany	Wagner Festival
July	Neuschwanstein, Germany	Wagner Festival
July 15 to August 15	Berlin	Musical Art Weeks
July 18 to 21	Linz and St. Florian Monastery, Upper Austria	Bruckner Festival
July 19 to August 31	Bayreuth	Wagner Festival
July 20 to August 1	Haslemere, England	Ancient Music Festival
July 26 to August 31	Salzburg	Salzburg Festival
July 11-12	Chur, Switzerland	Singing Festival
July 12, 19, 26	Interlaken, Switzerland	William Tell Festival Play
July 26	Champery, Switzerland	Costume Festival, music from 1830

AUGUST

(See also above)

August 2, 9, 16, 23, 30	Interlaken	William Tell Festival Play
August 5 to 9	Solothurn	6th Swiss Yodeling Festival
August 15	Couvet, Switzerland	Cantonal Music Banda Festival
August 22 to 29	Geneva	Debussy Festival

SEPTEMBER

September 6, 13	Interlaken	William Tell Festival Play
September	Frankfort a. M	Sacred Music Week
September 6 to 12	Graz, Austria	Styrian Opera-Concert Week
September 20	Gorlitz	Silesian Music Festival

OCTOBER

October 11	Leipsic	Bruckner Festival

FREDERICK BRISTOL

PRAISED FOR PROGRAM OF MODERN PIANO MUSIC,

Town Hall, New York, April 20, 1936

"No recitalist within recent weeks has assembled so unusual a group of contributors to a program."—*New York Times.*

"Mr. Bristol, whose programmatic policy is much to be commended, also did praiseworthy work from the technical point of view, playing with notable digital skill, accuracy and fluency."—*New York Herald Tribune.*

"After the recent honors conferred on Debussy by Toscanini, Frederick Bristol added further ones by putting that composer in the lead-off position last evening. . . . There was clamorous applause from a large audience."—*New York World-Telegram.*

"His playing offers the best possible recipe for acquiring a taste for modern music."—*New York Evening Journal.*

"He displayed a conspicuous talent for technical smoothness, sensitiveness for tone-colors and pianistic facility."—*New Yorker Staats-Zeitung und Herold* (transl).

AVAILABLE FOR PROGRAMS AND LECTURE-RECITALS OF MODERN MUSIC

Steinway Hall **TENNEY MANAGEMENT** **113 W. 57th St., New York**

Chicago Grows Dance-Minded In Spring Musical Week

Monte Carlo Ballet Russe Returns with Three Novelties—St. Olaf Lutheran and Paulist Choirs Heard—Many Recital and Studio Events Featured

CHICAGO.—The San Carlo Opera Company closed its short spring season here with a performance of Carmen on April 26. Sold-out houses, as usual, were the rule throughout the week and in all probability the Gallo forces will return to Chicago in the autumn for three weeks. After the departure of the San Carloans Col. W. DeBasil's Ballet Russe, presented by S. Hurok, once again invaded the Auditorium Theatre for an eight day's stay from April 29 to May 6. Besides those two important events Chicago harbored Martha Graham, American dancer, who appeared at the Studebaker Theatre on April 26; Mae Willems, a blind pianist and singer, in a recital at Kimball Hall on the same afternoon; Stravos Chiapis, tenor, at the Blackstone Theatre; Raymund Koch, baritone, at Curtiss Hall; and the Paulist Choristers in Orchestra Hall, on April 29.

BALLET RUSSE RETURNS

With three new ballets added to its repertoire, the Col. W. DeBasil Ballet Russe's return engagement was as successful as its previous five appearances here. Headed again by Leonide Massine, who has created more than half the ballets in the company's repertoire, and by such ballerinas as Tamara Toumanova, Alexandra Danilova, and Tatiana Riabouchinska besides David Lichine, conspicuous among the men, the company performed Le Lac De Cygnes, Scheherazade, Choreartium, Cotillon, Union Pacific, Carnaval, Thamar, Spectre De La Rose, Aurora's Wedding, Prince Igor, A Hundred Kisses, Boutique Fantasque, Le Beau Danube, Public Gardens, Gypsy Dances, Les Sylphides and Three Cornered Hat. Thamar, Lac Des Cygnes and Gypsy Dances from the opera Russalka were the novelties and Public Gardens was repeated in revised form. It seems unnecessary at this time to dwell on the virtuosity of the personnel of the Ballet Russe, which once again delighted huge audiences throughout the too-short season.

MARTHA GRAHAM'S DANCE PROGRAM

Martha Graham, American dancer, offered her debut recital under the management of Bertha Ott, at the Studebaker Theatre. Her program was built with a view of giving her an opportunity to display her many qualities as an exponent of the modern dance. Her command of motion, rhythm and balance is uncommonly fine and, though we liked her best in pathetic episodes, in the Satyric Festival Song she displayed her good sense of humor by poking fun at the thing she does best. Throughout her program Miss Graham was buoyantly feted.

MAE WILLEMS' PIANO AND SONG RECITAL

The piano and song recital given by Mae Willems at Kimball Hall introduced an artist who, notwithstanding the handicap of being deprived of her eyesight, has risen to a conspicuous place among our local musicians. Endowed with a lovely voice, she sings with taste and understanding and made a palpable hit in Korngold's aria, Die Tote Stadt, the only vocal selection we were able to hear on her well arranged program. If by her song she reflected credit on her teacher, Dr. Frank Laird Waller, by her playing of the Brahms intermezzo in B flat minor and E flat major Rhapsodie she revealed herself a pianist of high attainment and a worthy disciple of her mentor, Mae Doelling-Schmidt, who acted as her accompanist.

STAVROS CHIAPIS

Stavros Chiapis, a young Greek-American tenor with operatic aspirations, was heard in a program that embraced many schools from Monteverdi and Antonio Caldara of the seventeenth and eighteenth centuries to Rubinstein, Tirindelli and Puccini, besides a group of Greek songs. Mr. Chiapis has a voice of light texture but used with marked refinement and savoir faire.

RAYMUND KOCH'S SONG LIST

An operatic baritone who is as versatile in oratorio, in Lieder and in American ballads, is bound to make a name for himself in his own community. Such is Raymund Koch, whose reputation filled Curtiss Hall, where he gave a song recital on April 26, including on his program but one operatic selection—the Death of the Tsar Boris from Boris Godounoff. His program also included numbers by Bach, Handel, Schubert, Wolf, Brahms, Don Malin, Hageman, Cadman, Williams and James Spencer.

YOUNG AMERICAN ARTISTS' SERIES

The twentieth and last season of the Young American Artists Series was ushered in by Jessie B. Hall, its founder, presenting Marion Butler, pianist, assisted by Ada Belle Files, contralto, in Curtiss Hall on April 27. Miss Files has made big strides in her art since last heard; her tones are steadier and her voice is as luscious and voluminous as when first heard under the same auspices. Miss Butler is very young and should content herself with studio recitals for the present, as judging from her account of the Beethoven sonata in F minor her pianistic talent is not sufficiently developed for public appearance.

MME. LE BRUN'S STUDENTS HEARD

Voice students of Mme. Antoinette Le Brun were heard on April 26, at Kimball Hall, in a program in which they had the assistance of the Knights of Song male quartet.

ST. OLAF LUTHERAN CHOIR IN ANNUAL VISIT

The St. Olaf Lutheran Choir, paid their annual Chicago visit at Orchestra Hall on April 24. Yearly since the time of their debut it has been our pleasure to laud the work of the collegiates from Northfield, Minn., and their eminently successful leader, F. Melius Christiansen, and upon this new opportunity we reiterate the same comment that the St. Olaf Choir stands in a place all its own among *a cappella* organizations.

ELSA HARTHAN ARENDT WITH BACH CHORUS

Elsa Harthan Arendt was the soprano soloist with the Chicago Bach Chorus at its eleventh annual spring concert, April 26, at Concordia Teachers College gymnasium. The chorus, now under Theodore Lams' direction, sang four Bach cantatas. Mme. Arendt is a routined oratorio singer who is well schooled in the Bach traditions and sings the master's music with the required dignity, reverence and tenderness.

THE PAULIST CHOIR

At its spring concert at Orchestra Hall on April 29, the Paulist Choir maintained the high standard to which it has been brought by its efficient leader, Father Eugene O'Malley. A profound musician who has made a deep study of boy voices and who is constantly delving into the sacred and secular music for boys choirs, Father O'Malley obtains the utmost from his choristers. There is a transcendental quality in the sweetness and purity of their tone and their singing of Polyphonic and Russian motets, madrigals and folk songs reflected the diligent training of a conscientious conductor. A large audience was lavish in its approval of the choir, its leader and the soloists chosen from the ranks.

DE SELLEM AND COLLINS PUPILS IN RECITAL

Voice students of Elaine De Sellem and piano students of Edward Collins combined in giving the program for the American Conservatory recital of May 2, at Kimball Hall. Miss De Sellem's well trained singers showed the result of excellent schooling and proved her a capable mentor. Gladys Minardo, Mary Louise Reunau, Russell Pyle, Ruth Behrens, Irene Hulme, Jeanne DeVaney and Theophil Voeks were the DeSellem students who did themselves proud. Some admirable piano playing was accomplished by Eugenia Schmitt, Louis Fishman, Alvis Horn, Jeanne Zavitz, Ruth Bilgray, Ethel Evensen and Eileen Bowman, able exponents of Rudolph Reuter's excellent piano method.

CONTEST WINNER PLAYS

Willis Charkowsky, student of the Sterling Morton high school who won the Society of American Musicians piano contest, played the recital awarded him at Kimball Hall, on May 1, under the direction of Bertha Ott. Young Charkowsky is possessed of unusual musical talent.

WPA PROJECT ANNOUNCES COMPOSERS' FORUM

As a part of its Chicago activities the Federal Music Project has established a composer's forum for the purpose of encouraging the efforts of the American composer, to give adequate performance to American compositions and to bring about a closer relation between the composer and his audience. Compositions will be performed after adequate rehearsal by musicians employed by the Federal Music Project and composer and audience will be permitted the exchange of ideas and impressions at these informal meetings. Whenever a composer's work justifies it, he is to be afforded an opportunity to present an entire program of his compositions. Vocal and instrumental solos and chamber music compositions form a major part of the program. Compositions are to be passed upon by a committee of prominent musicians before they are recommended for performance. All composers resident in the state of Illinois are invited to submit their scores.

LOUISE ST. JOHN WESTERVELT ACTIVITIES

Louise St. John Westervelt directed the Columbia School Ensemble in a program at the School Recital Hall on April 29. Selections by Bach, Pergolesi, Faure, Scarlatti, Kramer, Cyril Scott, Wagner, and Joseph Shuk were admirably interpreted by this group which has been so well trained by Miss Westervelt.

Lola Fletcher, soprano, who has had her vocal instruction under Miss Westervelt's able direction, sang at the recital given by Mu Iota chapter of Mu Phi Epsilon on April 22, at Fullerton Hall, Art Institute. She sang arias from Mozart's Il Re Pastore and Verdi's La Traviata besides numbers by Purcell and Schubert.

LEO PODOLSKY'S PUPILS

Several of the piano pupils of Leo Podolsky have been active. Harold Berlinger gave a recital at Sherwood Recital Hall on April 7, presenting a program made up of the Beethoven sonata (opus 13); the Gretchaninoff G minor sonata and Weber's Concerstuck. Agnes Wardroper played for the Tuesday Morning Musicale of Jackson, Mich., The Lark by Glinka-Balakireff, The Visions Fugitives by Prokofieff and the eighth rhapsody of Liszt. She also was heard at a musicale for doctors' wives of the city and gave a program in Ypsilanti, Mich. Cameo Miller played the first and second Lento by Cyril Scott, Rachmanioff prelude and a Liszt rhapsody for the Women's Club of Wapakoneta, O., and for the Delphian Society of Celina, O. Romenah McMillin played for the Woman's Club and Cary Club numbers by Grieg, Zweker and Schuett. Frieda Wall gave a recital recently for the Tuesday afternoon Musical Club performing the same Saint-Saëns concerto that she played with the Kalamazoo Symphony Orchestra on March 8. She also appeared for the Thursday Morning Musicale at Kalamazoo. Gustav Strehlow offered several selections for the P.T.A. at the McCulloch and the Bloomfield schools in Jackson, Mich. He is an organist and composer as well as a pianist. One of the two masses he has written was done on Easter by the male choirs of St. John's and St. Mary's Churches. The second mass was composed in 1934 and was sung at Christmas at St. John's Church, where he is organist. Laurena Straubel was heard at Woman's Club in Green Bay, Wis., offering the G minor Brahms rhapsody and Polichinelle by Rachmanioff.

AMERICAN CONSERVATORY OF MUSIC NOTES

Ruth Larsen, organ student of the conservatory, has recently been engaged as organist at the First Congregational Church, Batavia, Ill.

Eleanor Bartsch, pupil of Ruth Alexander, was awarded first place in the piano division of the state high school contest held on April 24 in Champaign, Ill.

Elizabeth Pitsch, soprano student of the conservatory, appeared in recital before the Woman's Club of Whiting, Ind., on April 21. Helen Stewig, student of Rudolph Reuter, was the accompanist.

Nondas Rudig, pianist, student of Kurt Wanieck and Florence Autenreith, 'cellist, former pupil of Hans Hess, appeared recently in a joint recital in Kendalville, Ind.

Piano students of Edward Collins and voice pupils of Elaine De Sellem were presented in recital on May 2 at Kimball Hall.

Kate Alice Merrill, violinist, for many years studying with Scott Willits, was awarded first place in the recent scholarship contest conducted by Delta Omicron, Psi chapter.

Jay Murio, soprano, student of John T. Read, was presented in the Artist Series of recitals at Arkansas College, Batesville, Ark., on May 1.

Mildred Fleet, contralto, student of Theodore Harrison, was the featured artist with the Smith College Alumnae at the College Club on April 23.

Olive Russell, pupil of Rudolph Reuter, was presented in a piano recital at the Kenwood Union Church in Battle Creek, Mich., April 15.

Theophil Voeks, tenor, working with Elaine De Sellem, was heard in the role of Famulus in the opera Schwanda at Mandel Hall, University of Chicago on April 20, 22 and 23.

Howard Silberer, artist student of Rudolph Reuter, was heard in a piano recital at Macomb, Ill., on April 13. Mr. Silberer will appear as soloist with the Federal Symphony Orchestra on May 12.

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MRS. HERMAN DEVRIES PUPIL WITH BOWES' UNIT

Cleo Wade, soprano and professional student from the class of Mrs. Herman Devries, sailed last Saturday for Bermuda on tour with one of Major Bowes' units, which will play the West Indies, Cuba and a few engagements in South America.

DEPAUL SCHOOL OF MUSIC NOTES

Raymond Hanson, Miriam Folloder, Herbert Horn, and Bertha Ostrar, students of Walter Knupfer, appeared in a recital of piano music in the Little Theatre on May 3. Edna Lundahl, soprano, student of Monica Mast Boggs and Leon Brenner, was heard in recital April 26 in the Little Theatre.

A program of compositions of Lawrence Beste, Karl McGuire and Leon Stein was presented in the Little Theatre on April 25 with the assistance of George DeVine, bassoonist, Rose Saron, pianist, Morris Gomberg, violinist and Sam Sciacchitano, cellist.

Karl McGuire presented Doris Whyman, pianist, assisted by Marvin Meiers, tenor, student of Blanche Barbot on May 1 in the Little Theatre.

RENÉ DEVRIES.

Hans Hess to Hold Chicago Summer Classes

Hans Hess, head of the cello department of the American Conservatory of Music, Chicago, will hold a series of classes in Chicago this summer. "My method of cello playing," said Mr. Hess, "is designed to embrace all phases of the teacher's art, enabling the pupil to find those logical underlying principles of bow arm and left hand action so all important in building a beautiful tone and a brilliant, dependable technic.

(*Photo by de Gueldre, Chicago*)

HANS HESS

"It is gratifying to be able to state that highest honors have been awarded Hans Hess pupils in local and nation-wide contests sponsored by leading musical societies in America," Mr. Hess informed a Courier representative. "Graduates from my studios are holding responsible positions as teachers in leading universities and music schools, and as members of prominent symphony orchestras. Others have gained recognition as concert artists and have appeared with success as soloist with symphony orchestras."

Chicago Musical College in North Central Association

CHICAGO.—The Chicago Musical College has become a member of the North Central Association of Colleges and Secondary Schools and the work done at the Chicago Musical College will from now on be accredited by that organization. The Chicago Musical College is the first independent professional school to be accepted for membership.

Ringwall to Lead Orchestra at Great Lakes Exposition

CLEVELAND, O.—Rudolph Ringwall, associate conductor of the Cleveland Orchestra, has been named conductor for the Great Lakes Symphony Orchestra, which will appear at nightly concerts at the Great Lakes Exposition on Cleveland's lake front starting June 27, it was announced by Lincoln G. Dickey, general manager for the exposition. The orchestra is to play in the new orchestra shell in the Sherwin-Williams Plaza which will be an outdoor area on the Mall directly north of the exposition's main entrance and which will have seating accommodations for more than 4,000 spectators. In the wings of the shell are to be constructed rooms for radio control, concert conductors and soloists, electricians and stage help. Of modern architecture, the structure is to have raised platforms for the seating of musicians. No admission charge will be necessary for the concerts, a ticket to the exposition being sufficient for admittance to the Plaza.

C. J. Vosburgh, manager of the Cleveland Orchestra, and also of the Great Lakes Symphony, announced that the personnel of the orchestra includes twelve first chair men of the Cleveland Orchestra, two first chair men of the Detroit Symphony Orchestra and one first chair man from New York in the organization of more than eighty musicians, most of whom are members of the Cleveland Orchestra.

The orchestra has been engaged for concerts to be given every evening except Saturday and to include a matinee as well as evening concert on Sundays. Mr. Ringwall conducts four of the weeks, appearing on the podium every third week and six prominent guest conductors will officiate the other weeks. Mr. Ringwall, however, leads the orchestra each evening throughout the entire engagement in the presentation of the National Anthem, which will open every program.

Leo Podolsky's Engagements

Two recent joint programs which Leo Podolsky, Chicago pianist, gave with his wife, Nita Obrassova, soprano, were presented in Indianapolis, Ind., on April 16, sponsored by the Propylaeum Club and on April 19 in Celina, O., under the auspices of the Celina Delphian Society and the Coldwater Ladies' Choral Society.

New Affiliated Broadcasting Network Stresses Music

CHICAGO.—The new Affiliated Broadcasting Company is devoting approximately half of its time on the air to entire musical programs. This network, which was formed to make available to the residents of the northern Middle West the best entertainment and education that Chicago can offer, began operations on April 18, and has been sending out to its twenty member stations seventeen hours of programs a day. Such artists as Florence Misgen, Rosalinda Morini, Marion and Minas Booras, Lulu Jones Downing, and John Neher, who have already been heard over the ABC network, have been offering programs. The Affiliated Broadcasting Company has as its president Samuel Insull. Ota Gygi, violinist and at one time court musician to the King of Spain, is vice-president and has charge of operations. Other officials include E. J. Knight, secretary and treasurer, Max Halperin, program director, and Armand Buisseret, musical director.

Milstein to Play in Spain and Portugal

After his final appearance of the season in a Carnegie Hall, New York, recital on April 18, Nathan Milstein sailed for Europe on April 25 on the SS. Conte di Savoia to give concerts in Spain and Portugal. The young Russian violinist returns next January for his eighth American tour. Milstein has completed several recordings in this country. These include the Vitali Chaconne, the Vivaldi sonata in A, the Bach partita in D minor (with the Chaconne), and a number of small compositions, among them some of the violinist's own transcriptions.

Bernard Gabriel in Recitals

Bernard Gabriel, pianist, was heard in a program for the Youth Zionist Organization at the Park Avenue Synagogue, New York, on April 26, when he played Ich ruf zu Dir (Bach-Busoni), Enjouements Bachiques (Couperin), Suite No. VII (Handel), the Mozart sonata in A, two Chopin pieces, Debussy's La Puerta del Vino and the Ritual Fire Dance of de Falla. The preceding day Mr. Gabriel spoke on American Music for the Women's Press Club, and on April 27 he presented his last Brahms lecture-recital at his New York studio. This was devoted to the composer's violin and piano works, and Mr. Gabriel was assisted in illustrating several works by two of his pupils, Elaine Holzman and Miss Bloomfield. This "Brahms series" was extended to four instead of three Monday evenings. At the next to the last of these concerts William Meyerowitz, baritone, was the soloist.

Program for N. A. A. C. C. Annual Reception

The program for the annual reception of the National Association for American Composers and Conductors, which is to be held at the Town Hall Club, 123 West Forty-Third Street, New York, on May 15, will include the one-act sketch Lachrymosa written by Leonard Liebling and dealing with an episode in the life of Mozart. Horace Braham plays the role of the composer and the cast will be made up of members of the Lambs Club. This playlet was done at a Lambs Gambol this winter and has also been a feature of a recent Rudy Vallee radio hour. The second sketch of the evening is At the Opera Bar, written by Alexander Clark. Mr. Clark will be one of the actors in this sketch. Sigmund Spaeth will participate, presenting his Great American Opera.

The feature of the evening will be an appearance at the piano of George Gershwin playing excerpts from his opera Porgy and Bess, which will be interpreted by Anne Brown, Ruby Elzy and Bubbles of the original New York cast, as presented by the Theatre Guild this past season. Reservations may be made for this entertainment by writing to Mrs. E. C. Gillespie, 8821 192nd Street, Hollis, N. Y., or to the headquarters of the N. A. A. C. C. at 15 West Sixty-Seventh Street, New York City.

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Arpad Sandor to Visit Europe

Arpad Sandor was the accompanist on April 27 for the joint recital of Helen Jepson and Richard Bonelli in Saint John, N. B. Mr. Sandor has played sixty-eight concerts since the fall, this schedule including tours with Lily Pons, Helen Jepson, Elisabeth

(Photo by Otto Kurt Vogelsang, Berlin)

ARPAD SANDOR

Rethberg and Roman Totenberg; single appearances with Beatrice Belkin, Emma Redell, Harriet Eells, Verna Osborne, Joseph Schuster, Emanuel List, Erno Valasek, Galli-Campi, Rosemarie Brancato, Marcel Hubert, Winifred Cecil and Alfredo Gandolfi. He fulfilled two engagements at the White House with Miss Pons and Jessica Dragonette, and also was heard several times over the radio.

Mr. Sandor is sailing with Mrs. Sandor on June 3 for a short visit to Europe. He will have a series of broadcasts in Budapest in chamber music, also in two-piano concerts with his sister, and is to be back in the United States at the end of July to continue teaching and to open a special course of coaching combined with program-building.

Stocker and Kress in Montclair

MONTCLAIR, N. J.—Leonard Stocker, baritone, and Geraldine Kress, violinist, gave a joint recital for the Woman's Club of Upper Montclair on April 17, under the Tillotson management. The list of patrons including Mark Andrews (whose Fiddler of Dooney was programmed by Mr. Stocker), Dr. and Mrs. Lawrence Erb, John Tasker Howard and a score of others. Mr. Stocker's singing of Italian, French and American songs won encores. Miss Kress was heard in works by Fibich, Tschaikowsky, Debussy and Albeniz, earning applause and supplementary numbers. Accompanists were Sarah Knight and Mary Robinson. R. W.

MUSICALES

(*Continued from page* 21)

ever, it was as concert artists of indisputable qualities that they revealed themselves in the first part of the program. With beauty of voice and genuine understanding they presented an international series of songs by Beethoven, Mendelssohn, Schumann, Gluck, Donaudy, Weckerlin, Coleridge, Taylor and Carpenter. Both singers possess personality and the gift to impart the intentions of the poet and composer. Enthusiastic applause rewarded the singers for their artistic renditions.

The second part of the program, subtitled Radio Potpourri was a surprise to those present. A microphone, light signs, sound effects, props, chimes and other items belonging to a radio station's outfit were set up before the audience and last, but not least, a specially prepared amusing script by "Grace and Eddie" advertising "Dornay-Culp vocal pills, tiny tablets for tired tenors" kept the listeners roaring with laughter.

Morton Bowe, radio tenor, who acted as announcer, and Lucille Manners, the golden voiced soprano of radio fame, delighted with their singing of the popular duet Only a Rose from Friml's Vagabond King. Other excerpts from the same operetta were pleasingly sung by Dorothy Kirsten, lyric soprano, and John Graeber, baritone, while the finale of the operetta, sung by the whole ensemble, formed an impressive ending to the evening. Other professional students who participated effectively in the program were Mary Kendel, Sataneg Simsarian, Madelyn Savaria, Gladys Lasher, Dorothy Scherer, Joseph Matzner and Edward Ern. Betsy Culp furnished beautiful accompaniments for the recital part of the program and showed her artistic versatility in playing the piano part in the radio repertoire.

All those appearing gave an unmistakable account of their fine vocal training and coaching by Louis Dornay and Betsy Culp, who both received a well earned share in the applause of the evening. G. N.

* * *

Youry Bilstin Presents Cello Works

Youry Bilstin, cellist, gave one of his interesting recitals at The Barbizon, New York, on May 3 before a discriminating audience. He is eclectic in his tastes and one always expects an unhackneyed program from him. Haydn's sonata for violin and cello, and three pieces by the same composer for cello and viola opened proceedings. There followed numbers by Mozart, Boccherini, Somis, Dittersdorf, three by Beethoven (of which the Variations in F was superbly played), Scriabin, Ravel's delightful Habanera, which was repeated, two by Bilstin and Vivaldi's concerto in E minor for cello and string quartet. Many of these were arrangements by Mr. Bilstin. His sonata (No. 2) for cello alone, which he named An Idle Tale, is recitative in form and nostalgic in mood. One misses an accomplished background in this, but not so in his Spanish Serenade, in which he very successfully creates the illusion of a guitar accompaniment to the cello. Frank Widdis gave excellent support at the piano. Others taking part were Hinda Barnett (violin), Oscar Bogin (violin), Arthur Granick (viola) and Milton Forstat (cello).

G. F. B.

* * *

Branscombe Choral in Spring Concert

The grand ballroom of the Plaza Hotel, New York, was filled to capacity on May 3 when the Branscombe Choral gave their spring concert there. This women's chorus, a colorful stage picture in their red caps and gowns, included in their offerings Youth of the World by their conductor, Gena Branscombe, and Miss Branscombe's Sun and the Warm Brown Earth. Another American composer represented was Henry Hadley, whose Time of Parting was sung. The first group comprised Cantate Domino (Bossi), two sixteenth century madrigals and Goatley's The Cherry Tree Doth Bloom. Edgar Allan, baritone, soloist of the afternoon sang numbers by Lully, Schubert, Strauss and Massenet, followed by the chorus in Rimsky-Korsakoff's Hymn to the Sun (with Priscilla Marshall singing the solo) and Sibelius and Gretchaninoff items rounding out the Russian list. They ended the program with Irish and Finnish folk songs and Foudrain's Carnaval, with Ruth Eginton Biscave and Mary Cantine Heath, soloists. Mr. Allan appeared again in songs by Sanford, Weaver, Bohlmann and Jacques Wolfe.

The sterling musicianship of Miss Branscombe's conducting and the excellent training which she has given this chorus over its several years of existence result in a singing ensemble of splendid attainment. The vocal divisions are solid and sure in tone, and beautifully unified. The performance, especially of Miss Branscombe's stirring Youth of the World, was inspiring and vital. The poem of this score is also by Miss Branscombe, and expresses a timely urging for banishment of war. Mr. Allan, the possessor of a full-toned baritone voice, sang with skill and good style. The audience was ardently applausive. George Crook was at the organ, and Berthe Van den Berg accompanied. M. L. S.

* * *

Winslow Cheney Plays Bach

An all-Bach program of organ music was presented by Winslow Cheney at the David Mannes Music School, New York, on April 27. This organist has memorized all of the Bach repertoire for his instrument, an impressive feat whose achievement is eloquent of the deep study and devotion accorded by Mr. Cheney to his art. He worked on much of this repertoire with Marcel Dupre, especially the numbers chosen for his recital at the Mannes School. These were the fantasia and fugue in G minor, Nun Komm' der Heiden Heiland (choral-preludes 18 G, No. 9), allegro, sonata I, Jesu, Meine Freude (chorale No. 12 of the Orgen Büchlein), toccata and fugue in D minor, Kyrie, Gott, Vater in Ewigkeit (chorale, from the Lesser Catechism), adagio in A minor and fugue a la gigue. A masterful organist, Mr. Cheney was at the height of his powers in this assortment. Under his performance, the counterpoint stands out with the requisite perspective and balance of the alternating dominance of the themes. He was fortunate also in his excellent instrument for the evening, the organ of the school, a gift in 1920 of Gertrude Whittemore in memory of her mother. A large attendance marked the occasion.

B. D.

* * *

Willeke Directs Institute of Musical Art Orchestra

Willem Willeke conducted another concert of the Orchestra of the Institute of Musical Art at the Juilliard Concert Hall, New York, on May 1. Irving Owen was the soloist of the evening in the Franck Variations Symphoniques for piano and orchestra. The ensemble offered the symphony in G minor (K. 550) of Mozart and Dvorak's New World Symphony. This group of talented young people performed the scores with skill, giving full obedience to Mr. Willeke's every behest, and negotiating all technical difficulties in a highly creditable manner. The Mozart number was played with due observance to classic tradition, the formal development of the themes clearly brought out. The melodious sequences of the New World score were set forth with singing tone.

Mr. Owen, a gifted exponent of the keyboard, presented the familiar variations in excellent style, displaying competent grasp of the mechanics of his art, and endowing his interpretation with warmth and sincerity. The audience, both numerous and cordial, applauded tumultuously for conductor, soloist and orchestra. M. L. S.

* * *

Dr. Carl Leads Haydn's The Creation

The final event in a series of ten musical services was presented on April 26 at the First Presbyterian Church, New York, by Dr. William C. Carl, organist and choir director. This was a performance of Haydn's The Creation, with the Motet Choir and Rose Dirmann, soprano; Amy Ellerman, contralto; Dan Gridley, tenor; and Raoul Nadeau, baritone. The beauty of the familiar score was given noble exposition under Dr. Carl's leadership. The choral portions were sung with meticulous unity and precision, as well as notable freedom of the ensemble tone. The soloists were of their accustomed excellence, delivering the passages assigned them with skill and feeling. The church was crowded with an appreciative audience.

G. N.

* * *

Ann Freschmann in Dance List

A studio recital held in Carnegie Hall on Monday evening attracting a capacity audience was that of Ann Freschmann, dancer. Miss Freschmann chose for her interpretations music by Schumann, Sibelius, Debussy, Marquina, Brahms, Chopin, Moussorgsky-Bauer, Turina and Lecuona. Her accompanist was Emanuel Lackow, pianist, who was also heard in solos by Rachmaninoff, Liadoff, Chopin and two compositions of his own, Foxtrot and Paso Doble.

Miss Freschmann, who creates all of her own choreography, attained a high degree of success as a terpsichorean both of technical accomplishment and of unique style. She is possessor of genuine beauty and charm which enhance her characterizations, and her skill at impersonation and dramatization bring the impression of reality. Prominent in her list were the Sunken Cathedral number which was depicted in a stately manner thoroughly in harmony with the Debussy score, The Witch of Moussorgsky-Bauer and the Valse Triste of Sibelius. Miss Freschmann is also to be commended for the pleasing variety which she presented, her selections never failing to attract and hold consistent interest. This young artist is gifted with a talent that allows her to adapt graceful movement to a definite story and so project it that the result is a vivid picture entirely lucid to the observer. In this appearance Miss Freschmann established herself as a brilliant personality in dance circles and one who aroused sincere admiration.

M. W.

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Jerusalem Quartet In Cairo

Palestinian Group Scores — Radio Orchestra Gives Impetus to Musical Endeavor—Elisabeth Schumann in Recital—American Pianist Warmly Received

CAIRO.—The Jerusalem String Quartet, doing wonders in the musical life of Palestine, recently gave the Egyptian concert public the pleasure of some concerts.

The foursome is headed by Emil Hauser, former leader of the Budapest Quartet, now director of the Palestine Conservatory. The other artists are Wolfgang Shocken (second violin), Heinrich Jacoby (viola, pupil of Hindemith) and Thelma Yellin (cello, pupil of Casals). Joining perfect ensemble with vast culture and musical enthusiasm, the Jerusalem Quartet gave, in Cairo and Alexandria, inimitable performances of works by Beethoven (op. 59), Brahms (op. 67), Ernest Bloch and Mozart (clarinet quintet, assisted by Mr. O'Keefe). The Jerusalem Quartet kindly offered an extra concert for the Cairo Gramophone Club, their reading of Mendelssohn and Reger opuses provoking storms of approval.

ELISABETH SCHUMANN SINGS

Elisabeth Schumann recently gave some recitals in Egypt, and it is a sure guess that in her numerous audiences were many people who had previously heard her in other places of the world. Her program of Schubert, Schumann, Brahms, Mendelssohn, Strauss and Wolf aroused such enthusiasm that she was obliged to repeat many of her numbers, and at the end had to add many extras. Joseph Szulc provided excellent accompaniments.

An important event in our musical life during the past two months was a fine concert organized by the Egyptian State Broadcasting Company and in which the orchestra of the Italian Opera Stagione was conducted by Joseph Huttel. It was one of the rare occasions that Mr. Huttel has had at his disposal the full instrumental apparatus which he needs: it is a great event for Cairo, for instance, when the bassoons are not replaced by saxophones in an orchestra concert, to mention only one of many features.

The program was in some respects a reflection of the social life of the country, showing the same mixture of many different elements. The list was: Concerto (Lully-Weingartner); Egypt, a symphonic poem (Youssif Greiss, Egyptian composer); piano concerto (No. 4) (Beethoven), Jean Ruggiero being the excellent soloist; suite (Cimarosa-Malipiero); symphonic poem (Glazoumoff); and Poeme (Chausson), with Silvestro Cataccio playing the solo beautifully. With the exception of the Chausson, each number of the program was performed for the first time in Egypt, or at least in a public concert in Cairo. The results of the concert were so gratifying it is to be hoped that the State Broadcasting Company will be encouraged to organize more. It is the single institution in Egypt that can do it successfully and Egypt is fortunate in possessing a conductor like Huttel.

AMERICAN PIANIST

Muriel Sprague Howard, American pianist, gave a recital which surpassed even the splendid impression she made last season. The manner in which she subordinates her rare pianistic qualities to the work in hand, is exemplary. Her program of Beethoven, Schubert, Chopin, Delius and many extras, delighted everybody. The recital was also a big social event for the American colony in Cairo, as the American Minister had given it his patronage. GERHARD WILLNER.

MARJORIE BARNES,
violinist and pupil of Raphael Bronstein, was one of those appearing in the program given by students from Mr. Bronstein's studio at Washington Irving High School, New York, on April 19. Miss Barnes was heard in the Beethoven concerto with string orchestra under the direction of Mr. Bronstein. This young violinist is now preparing for her New York recital debut.

I SEE THAT

Ethyl Hayden is the soprano soloist in Haydn's Creation, to be sung on the second evening of the twelfth annual Westchester Music Festival presented under the direction of Hugh Ross on May 8 and 9 at the County Centre, White Plains, N. Y.

* * *

Richard Crooks appears as soloist with the Cambrian Male Chorus of Cleveland, O., on May 14. This is his last engagement in this country on his 1935-36 schedule of concerts.

* * *

Haensel & Jones announce that their male quintet, the Russian Imperial Singers, which recently returned from its first tour including over sixty-four concerts, appeared in Moncton, N. B., on its current tour of the Canadian Maritime Provinces. This short tour comprised concerts in Fredericton, N. B., on May 4; Moncton, May 5; Halifax, N. S., on May 7; and Charlottetown, P. E. I., on May 8.

* * *

Paul Althouse has returned from an appearance at the San Antonio, Tex., Festival under the auspices of the Order of the Alamo. This was one of the last concerts on his spring schedule which commenced after the close of his season with the Metropolitan Opera.

* * *

Ralph Kirkpatrick is offering three evenings of chamber music at the home of Mrs. Richard Henry Dana in New York. On May 7 the program was for violin, cello and harpsichord, and the collaborating artists were Remo Bolognini, violinist, and Horace Britt, cellist. On May 21 Mr. Kirkpatrick will play clavichord music of the Bach family, and May 28 he is to be heard in harpsichord music.

Edwin Hughes will deliver the last of his series of seven lectures on the Development of Modern Piano Technic at the Washington College of Music, Washington, D. C., on May 11.

* * *

Selma Kramer, pianist, will present her pupils in recital at her New York studio on May 17. A varied program has been arranged, and the participants include children as well as mature pianists.

* * *

Hugo Fiorato, violinist, and Florence Hubbart, pianist, who have frequently collaborated in ensemble works performed at the Chittenden Studio, New York, gave an invitation recital at The Barnard Club, New York, on April 24.

* * *

Lydia Summers, contralto, with Sergius Kagen, accompanist, shared a program of fifteen items at the Barbizon, New York, on April 15. Lilian B. Barth managed the recital

* * *

Paul Gundlach, composer-pianist, heard frequently over New York radio stations, is now located in Battle Creek, Mich., where he has given recitals of compositions by Mozart, Grieg, Strauss, concluding with his own Polonaise in D flat.

* * *

The Rubinstein Club of New York (Mrs. G. Harvey Self, president) gave the third and last concert of the season at the Waldorf-Astoria, N. Y., on April 13. The assisting artists were Winifred Cecil, soprano, and Arturo de Filippi, tenor. Works by Mortimer Browning and others made up the program. The choral organization of 100 voices was conducted by Frank Kasschau.

* * *

Maizie Peralta, organist, and the Wurlitzer Accordion Band gave a program at the Seamen's Church Institute, New York, on April 11.

* * *

The spring concert of the University Glee Club of Brooklyn was given at Hotel Bossert on April 24. Webster J. McClellan is president and Mrs. Alfred Birch is head of the Women's Auxiliary.

* * *

Olga Swan, soprano, recently heard in a recital in Steinway Hall, New York, appeared as soloist for the Crescendo Club, Atlantic City, N. J., also before the New Jersey convention of the State Federation of Music Clubs.

* * *

Louise Jenkins, soprano, appeared in Italian, German, Chinese and other costumes at a studio recital, New York, May 20; Raymond Sachs, her accompanist, also performed solos. Other current appearances were on April 14, Urban Club, Hotel Bossert, Brooklyn, and early in May at the Brooklyn Academy of Music.

* * *

Arthur B. Jennings, A.A.G.O., of Pittsburgh, Pa., gave an organ recital April 20 in Holy Trinity Church, Brooklyn, performing works by classic and modern composers. The event was under the auspices of the American Guild of Organists.

* * *

Luis H. Sanford gave a piano recital at Union Theological Seminary, New York, School of Sacred Music (Clarence Dickinson, director), April 21.

* * *

Hattie Delaro, the first Pitti-Sing to be heard in America in The Mikado, was guest of honor at the Character Costume Ball held by the American Gilbert and Sullivan Association at the French Church, New York, on April 18. Severien G. Meyer was master of ceremonies and Madeleine French accompanist.

* * *

Virginia and Mary Drane, duo-violinists, are concluding an active season of concert engagements, many of which are re-engagements. They have appeared with orchestra, as soloists at many clubs, churches and schools, as well as on various radio programs.

* * *

Hermine Hudon, soprano, founder and president of the Debussy Club, gave a program at the Salon de Musique, Barbizon Plaza Hotel, New York, on April 19. On April 16 voice pupils of the soprano were heard in recital at Aeolian Hall.

* * *

Floyd Worthington, baritone, sang the roles of Tonio in Pagliacci and Alfio in Cavalleria Rusticana on April 29 at the Westchester County Center. He also sang the character of the Duke in The Gondoliers at Danbury, Conn., on May 1.

* * *

Under the direction of Harold Vincent Milligan, Elgar's Light of Life was presented at the Riverside Church, New York, on April 19. The soloists were Winifred Cecil, Dorothea Flexer, Dan Gridley and Thomas Thomas.

* * *

In the chapel of Princeton University on April 24, Gena Branscombe's Youth of the World was sung by the male section of the Westminster Choir (Dr. John Finley Williamson, conductor).

* * *

Harrington van Hoesen, baritone, and Charles Lawrence and Ellsworth Bell, tenors, were soloists in Stainer's Crucifixion at St. Thomas' Church in Mamaroneck, N. Y., on April 9. All are singers from the La Forge-Berúmen Studios, New York, where they study with Frank La Forge.

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Aims of N. Y. Light Opera Guild Discussed by John Hand

John Hand, director and conductor of the New York Light Opera Guild, which recently presented Reginald deKoven's The Fencing Master at the Jolson Theatre, New York, is himself an operatic and concert tenor who has appeared throughout America.

(Photo by Grace Voss)
JOHN HAND

"It was during my career as a singer that the idea of the New York Light Opera Guild came to me," said Mr. Hand. "I know the life of a singer, the hard work, the disappointments and disillusionments which must be met before success comes. I also believe that I know American audiences, their musical likes and dislikes. I am firm in my conviction that there is a definite place in the musical life of America for the delightful and highly entertaining art of classical light opera, and especially so when given on an idealistic plane. As has been stated before, the guild's purpose is to provide this type of entertainment for the public and to give young singers opportunity for professional experience."

To work out his plans of assistance for young American singers, Mr. Hand opened the John Hand Vocal Studios in New York, and since that time has worked toward the establishment of the guild. He founded the organization during the depression years, but despite the precarious time of its inception the guild has consistently presented its annual productions.

"It must not be imagined," went on Mr. Hand, "that the guild is a mere extension of the John Hand Vocal Studios. I have definite ideas about professional standards, and am interested in presenting only the best of young singers in the guild productions, irrespective of where they received their schooling. Therefore it is the policy of the New York Light Opera Guild to select the principals in its presentations through public auditions before a casting committee of expert judges. I believe that there are many young Americans with voices, who, with proper training and experience, would become powers in the singing life of this country. To give them the proper presentation is the ideal of the New York Light Opera Guild." G. N.

Music Notes from Coast to Coast

FORT WORTH, TEX.—The Euterpean Club, in the final program of its thirteenth season of Sunday Twilight Musicales, presented Eugene Adams, violinist, of North Texas Agricultural College, Arlington, and Reginald Curry, baritone, of Trinity University, Waxahachie. Laurine Odell Adams and Natalie Collins were accompanists.

The orchestra and chorus of Paschal High School, both directed by Irma Poindexter, appeared in concert for the public early in the month. This is the annual event of interesting musical worth. The principal program item was Percy Fletcher's setting of Holmes' The Deacon's Masterpiece.

The final concert of the Fort Worth Symphony Orchestra's eleventh season was given in connection with the convention of the Texas Federation of Music Clubs. Conductor Brooks Morris chose a well contrasted miscellaneous program.

The soloist was Francis Macmillen, who aroused enthusiastic acclaim in Lalo's Spanish Symphony. Always popular here, Macmillen was received with especial cordiality on this occasion. He is conducting his fourth annual spring master class here at this time, with registrations from local and West Texas territory.

Another musical feature of the federation meeting was the annual Texas composers' concert, under the direction of W. J. Marsh, chairman of the Composers Guild. Composers represented were the late Reuben Davies (Dallas); Stella Stacy (Austin); John M. Steinfeldt, Carl Venth, Oscar J. Fox and Alice Mayfield (San Antonio); Frank Renard (Dallas); Adelaide Bunn (Laredo); Anne Stratton (New York); Radie Britain (Amarillo); Flora Todd (Harlingen); David Guion (Dallas).

The Midland College A Cappella Choir, a sixty-five voice mixed group from Fremont, Neb., led by Oscar Lyders, was presented by Grace Lutheran Church. Coming practically unknown, they proved to be the finest chorus which has appeared here in several years. It was an inspiring concert. E.C.W.

PORTLAND, ME.—One of the most successful of the WPA concerts was given recently under the baton of Ippocrates Pappoutsakis, guest conductor from Boston. Mr. Pappoutsakis brought with him John S. Maher, baritone, who sang two Wagner numbers accompanied by the orchestra; also Harold Chapman, pianist, who performed the Edward T. Walters concerto for piano and orchestra. The latter work proved to be the highlight of the program. The orchestra was heard to best advantage in Beethoven"s overture to Egmont, and Valse Triste by Sibelius. The chorus under the direction of Howard Stevens assisted with a group of songs. The concert was attended by a large and enthusiastic audience.

The Rossini Club closed its season with the annual spring concert, the numbers used being favorites of the year. Louise Armstrong, vice president, directed the concert in place of the president, Julia Noyes. Margaret Carter, mezzo soprano, and Lucille Potter Lavin, gifted coloratura artist, were heard. Others appearing on the program were Virginia Sweetser, Florence Towle Ericson, Sadie Albing, Anne Neily, Gladys Russell Cook, Katherine Hatch Graffam, and the Rossini Club Chorus under the direction of Zilphaetta Butterfield Potter.

The Glee Clubs of Westbrook Junior College and Bowdoin College gave an interesting concert under the direction of Rupert Neily, in the ballroom of the Eastland Hotel.

On April 22, the Beverly Men's Singing Club of Beverly, Mass., and the Portsmouth Male Singers of Portsmouth, N. H., presented a concert in conjunction with the Portland Men's Singing Club in City Hall. S. R.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented the Manhattan String Quartet as the last attraction, this season, in the series of musicales of which Mrs. Paul Roches is chairman and Mrs. Ed. Steves, vice-chairman. The personnel includes Rachmael Weinstock, first violin; Harris Danziger, second violin; Julius Shaier, viola; and Oliver Edel, cello. From the opening number (Debussy's quartet in G minor, Opus 10), the perfect ensemble and unity of tone of this marvel organization was apparent. Other compositions were by Paul Hindemith, Schumann, Glazounoff, Bach, and Beethoven. Many recalls and encores were made necessary by the appreciative audience.

The Music Association of the Incarnate Word College presented Elsa Diemer Wick, soprano, in recital. All the numbers given showed fine interpretation and excellent musicianship. Edna June Bump was the capable accompanist.

The Chaminade Choral Society (Walter Dunham, director, Agnes Sanchez, accompanist, and Elsa Schott, guest accompanist) appeared in concert, assisted by Hazel Whitley Petraitis. Choral numbers were by Harris, Reger, Old French, Brahms, Sibelius, Viardot, Moskowski—all sung with fine tonal precision and balance. Mrs. Petraitis' numbers included the Chopin etudes (op. 10, No. 3 and No. 5) and Debussy's La Cathedrale engloutie and Jardins sous la pluie. She possesses a firm, round tone and fine musical understanding.

Herman Eschbach, organist of St. Paul's Lutheran Church, played a highly enjoyable recital Easter Sunday afternoon. Compositions played were by Dubois Burdett, Warner, Mendelssohn, Bach, Pfitzner, Diggle and Tevons, all of which were interpreted with musicianly interpretation and registration. The preceding Wednesday, the choir sang Stainer's Crucifixion. The soloists were C. Kamprath, tenor and W. Greinke and E. Kramer, basses.

The various units of the Federal Music Project, of which Albert Herff-Beze is director, have been appearing frequently during Fiesta Week and will fulfill many engagements during Music Week. S.W.

Florence Foster Jenkins' Activities

Florence Foster Jenkins, founder-president of the Verdi Club, has been engaged in manifold activities. Along with the Verdi Club Season, which closed with the annual Rose Breakfast at the Westchester-Biltmore Country Club on April 29, Mrs. Jenkins gave recitals in Philadelphia, cities of Virginia and Washington, D. C., and sang at the Frederick Caspier studios, New York, on April 25. Her April song recital in Washington, at the Washington Club, included arias by Bach, and from Der Freischütz, Lohengrin, Lakme and Manon, and songs by Scott, Kramer, Grace Bush, Grace L. Austin and others, with Malton Boyce, organist of St. Matthew's Church, accompanist.

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Dr. Ernest G. Hesser, who has been director of music in the Cincinnati Public Schools and the University of Cincinnati, is this coming summer to succeed Dr. Hollis Dann as head of the department of music education. Dr. Dann, however, is guest conductor for the summer session, directing the summer chorus and annual choral concert.

Dr. Hesser will present a new course, The Place of Music in the New Social Order. Those to contribute to this course include Lillian Baldwin, Russell Carter, Frances E. Clark, Henry S. Drinker, Jr., Franklin Dunham, Edgar Stillman Kelley, A. Walter Kramer, Leonard Liebling, M. Claude Rosenberry, Nikolai Sokoloff and Augustus Zanzig.

Among other features of the summer session is Alumni Reunion Week, beginning August 5. On the same date the annual summer school orchestra concert is scheduled under the direction of John Warren Erb; July 24 brings the annual student recital. The summer session includes all courses necessary to the preparation of a supervisor of choral and instrumental music, and the intersession from June 8 to July 3 treats of principles and problems of music supervision and teacher training under the direction of Clara Sanford.

Peabody Conservatory of Music

BALTIMORE—The Peabody Conservatory of Music, through its director, Otto Ortmann, announces the appointment of Frederick H. Huber to manage its coming Summer School Session, which will be for six weeks, beginning June 22. Mr. Huber was a former teacher of piano at the school and is the holder of its teacher's certificate. As Municipal Director of Music of Baltimore Mr. Huber has taken active part in the musical life of the city and arrangements have been made to coordinate the work of the Peabody School and the Johns Hopkins University Summer School, which is in session at the same time, thus making it possible for students at either institution to take supplementary studies at the other. Mr. Huber is to have as his teaching staff members of the winter school faculty, and the curriculum will embrace all grades and branches of music. To accommodate the many students who desire to take advantage of the summer school, the board of directors of the Art Students Club, which is modeled upon similar organizations in New York and Paris, keep the club open during the session for the women students. Baltimore offers many varied interests to visitors with its important historical associations and educational institutions. A series of Sunday evening recitals are planned in connection with the activities of the summer school.

On the summer faculty are: piano: Pasquale Tallarico, Carlotta Heller and Mabel Thomas; interpretation class: Mr. Tallarico; harmony: Howard R. Thatcher; organ: Louis Robert; singing: Frank Bibb; violin: Frank Gittelson; accompanying and ear training (two courses): Miss Thomas; teachers' training course: Miss Heller; vocal sight reading: Wilmer T. Bartholomew.

New York School of Music and Arts

A novel program was presented at the New York School of Music and Arts (Ra.fe Leech Sterner, president) on April 8, consisting exclusively of orchestral items under the direction of William C. Pike. Six ensemble numbers for an orchestra of thirty, and seven solos, performed by trumpet, accordion, violin and xylophone, made a program of variety. Wieniawski's Souvenir dePosen and Sibelius' Finlandia were important items of the program. A large audience applauded. F. W. R.

Franz Liszt Academy

Pupils of the Franz Liszt Academy (Constance Henry Beauer, director) gave a joint recital at the home of Mrs. Walter J. Sydnor, Media, Pa., April 25, fifty students taking part and little Marian Sydnor celebrating her birthday in the event. Others interested were Mmes. Margaret Burnley, Earle Winnie, George Tindall, J. Wilfong, Irwin Yarnall and Chester Townsend. Teachers whose pupils participated were Ada L. Myer, Velma Ness, Nellie P. Wolff and Dr. Beauer.

Thirty-five students from the Franz Liszt Academy will enter the Philadelphia event of the National Piano Playing Tournament on May 16. Dr. Beauer is chairman of membership of the Philadelphia chapter of the Piano Teachers Guild, which is sponsoring the tournaments all over the country. The students obtaining the highest rating are to be heard over the radio.

Delaware School of Music

WILMINGTON, DEL.—The Delaware School of Music presented students' concerts in the foyer of the Hotel DuPont on March 22, April 5 and April 19. Those appearing included pupils in piano, voice, violin and harp. The Delaware School is authorized by the Curtis Institute of Music in Philadelphia.

DR. CLARENCE DICKINSON will conduct 1,500 singers from sixty choirs in a choral festival celebrating the centennial of the founding of the Union Theological Seminary, New York, at the Riverside Church, New York, on May 16. The program, to be broadcast, includes a Childrens' Choir of 600, vocal soloists and a quartet of trumpeters. (Photo by Blackstone Studios.)

Virgil School of Music

In the State High School Music Festival recently held in Tampa, Fla., three pianists from the Virgil School of Music in Tampa (M. M. Snavely, director) won first, second and third places. The winners were Lyvonne Clinton, first; Ruth Nichols, second, and Frances Farrior third. Mrs. A. K. Virgil of New York takes special interest in this school, which was founded by Miss Snavely in cooperation with the late A. K. Virgil twenty years ago. It is possible that Mrs. Virgil will conduct a summer session there this season. Edith E. Dodd and Dr. A. M. Amez-Droz, sisters of Mrs. Virgil, attended a recital and reception at the school, at which the former addressed the students.

Clarke Conservatory of Music

PHILADELPHIA.—A students' recital was held at the West Philadelphia branch of the Clarke Conservatory of Music on May 4. On May 7, Joseph W. Clarke held his class in accompanying and repertoire at the conservatory, and Marguerite Barr MacClain her semi-monthly vocal class. Agnes Quigley, pianist, and Alexander Morsello, violinist, presented a joint recital on May 8 in the auditorium of the conservatory. Ruth Oehler is to be heard in her own compositions for piano, trio and voice at the Warwick, Philadelphia, on May 10. The public is invited.

Joseph Knitzer on Tour

Joseph Knitzer, violinist, is on an extensive concert tour which includes appearances in Madison, Wis.; St. Joseph, Mo.; Wichita, Leavenworth and Hays, Kans.; Wayne, Beatrice and Kearney, Nebr.; Weatherford and Tonkowa, Okla.; San Antonio, Texas; Altoona, Pa. (with orchestra); Council Bluffs, Red Oak and Clarinda, Iowa. On April 19 Mr. Knitzer was heard in Detroit, Mich, on the Ford Sunday Evening Radio hour. Mr. Knitzer is now under the management of Arthur Judson.

George Leyden Colledge Notes

William Primrose, viola player, arrived from London the middle of April immediately after his appearance as soloist with the London Symphony Orchestra, under Sir Thomas Beecham. On April 20, he was heard at Yale University, followed by appearances in Canada. Earlier in the season, Mr. Primrose was soloist with the Toronto Symphony Orchestra.

Margaret Speaks, featured soprano soloist every Monday on the Voice of Firestone broadcasts is appearing as soloist at the Chattanooga (Tenn.) Festival, May 7 and 8. She opens next season's concert activities at the Columbus Woman's Club on October 14.

Additions to George Leyden Colledge's list for next season include Kayla Mitzel, violinist, to be heard in a coast to coast tour of Canada and the United States commencing in November; Carmen Reuben, soprano; Steven Kennedy, baritone; LeRoy Anspach, pianist, and Iwan D'Archambeau, cellist of the late Flonzaley Quartet and now cellist of the Stradivarius Quartet.

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Novelties in Budapest

(Continued from page 5)

be called a parable of earthly and heavenly love.

According to the text, Knight Bertrand wins the hand of Princess Kuingunde through trickery practised upon his rival, Knight Raymond. It is impossible to give a proper notion of the irony, wit, and humor which the author of the tale, Arthur Keleti has, in beautifully refined archaic style, worked into his tale.

The Composer

George Kosa was born in Budapest, 1897, but his youth does not mean that he is a novice to the stage. A year or so ago his pantomime, Poor Johnny's Three Miracles was produced at the Budapest Opera. According to his aesthetics, sound conveys ethical ideas, and he uses it that way The present subject seemed to suit him particularly, and at the same time that his score displays economy of means, it is also daring and marked with certain innovations, as for instance, when he has the usual orchestral introductions and epilogues done by a chorus instead.

Splendid Staging

A strong element in the success of this interesting creation was due to the surpassing work of Gustav Olah, *regisseur*, who was not only responsible for the *mise-en-scéne*, but also conceived the beautiful stage-pictures in the purest Italian *Trecento* style.

The interpretation, too, deserves high praise. Gitta Halasz, as the Princess, was charming, and sang her difficult part with remarkable ease. Edre Koreh lent his resonant bass to Knight Bertrand, Lajos Laurisin his pleasing tenor to Raymond.

Toscanini Farewell

(Continued from page 5)

to a torrent of boos directed at the few remaining photographers who were taking pictures of the crowd. Everything quieted down within a few minutes, however, and the spectators started to file out, disappointed at the outcome of the evening.

The second half of the program had been broadcast over the Columbia Broadcasting System and Mr. Van Praag's announcement of the conductor's near "blindness" went out over the air. Close friends who visited Toscanini in his dressing room soon after the incident reported that he had only been slightly dazed by the incident and was recovering rapidly.

It has been generally understood among newspaper photographers that Toscanini's photograph was not to be taken as his eyes cannot stand the glare of the flash bulbs. All photographers had been admitted with the proviso that no pictures were to be made of the conductor.

Presentations Backstage

The sentimental aspects of the occasion received their most concentrated expression in the presentation of an old Irish silver service to Mr. Toscanini by Walter Price on behalf of the members of the board of directors, the women's auxiliary board, and individual subscribers of the Philharmonic-Symphony Society. The service, dating in the 1850's, consisted of twelve individual drinking tankards and a flagon, with twelve silver plates and a silver tray, formerly in the collection of James Thomas Bruce, Marquis of Ailesbury, K.C.B.

Accompanying the silver service was a rare Beethoven letter which had been catalogued with the following description:

Beethoven, Ludwig van. Illustrious German composer. A.L.S. 2 full pp. 8 vo., (February 22, 1814).

Beautiful letter of the greatest genius in the history of music. Beethoven letters are very rare and a more characteristic example than this would be almost impossible to find. "It will give me great pleasure to set your poem to music," he writes, "and to bring it to you myself in the near future. I can hardly say whether it will be heavenly because I myself am only human, but I shall try my best to come as near to your very exaggerated estimate of me as possible. Your friend and servant, Beethoven." The outside or cover sheet of the letter bears the address in Beethoven's handwriting as well as a fine impression of his monogramed wax seal.

The presentation was made immediately after the concert in the green room backstage, before a gathering including in addition to Mrs. Vincent Astor, Mr. and Mrs. Clarence H. Mackay, and other members of the Philharmonic-Symphony Society's directorate, Edward Johnson, general manager of the Metropolitan Opera Association, and Lucrezia Bori.

This farewell concert of Toscanini to New York after eleven years of emperor-like leadership will remain one of the most memorable experiences in the lives of everyone who heard it.

ANDRE BURDINO,

tenor of the Paris, London, Vienna, Prague, Milan and other leading European and South American opera houses, is to visit the United States next January for appearances in opera, radio, and recital. Burdino's activities this season have included 120 consecutive performances in the leading tenor role of Chanson du Bonheur, by Lehar, at the Gaité Lyrique Theatre, Paris; and appearances at Paris, Bordeaux and Marseilles, in Rigoletto, Romeo and Juliet, Manon, Jongleur de Notre Dame, and Werther. His summer engagements include special performances of Mefistofele (Boito), Orpheus (Gluck), Lohengrin, Manon, and Carmen, at the Vichy Casino, and a recital, with orchestra, at the Ostend Casino. (Intran Studio.)

Read Singers in Stainer's Crucifixion

The Read Singers (Mary Lee Read, accompanist-director) gave a performance of Stainer's Crucifixion at Wurlitzer Hall, New York, on April 11. The soloists were Hilda Bergvall, soprano; Margaret Hearne, contralto; Pierce Hearne and Frank Wright, tenors; and John Grant and Herman Williams, bassos. On Easter morning (April 12) Miss Read directed her singers in a program of seasonal music in the Grand Central Terminal, New York. As featured singers she presented Hilda Bergvall and Hortense Yule, sopranos; Margaret Hearne and Arco Gerpoul, contraltos; Pierce Hearne and Frank Wright, tenors; and Fred Maxwell and John Irving Hearne, bassos. The music was sponsored by Francis Boardman, assistant terminal manager, and was broadcast over WNYC. Miss Read introduced Easter carols in railway stations in Denver two years ago under the auspices of the late Jack Keating. At Christmas time last winter she directed carols in the Grand Central Terminal in New York. Miss Read is an artist-pupil of T. Carl Whitmer.

Gene Schiller's Engagements

Gene Schiller, in addition to her regular activities as a coach-accompanist, has recently fulfilled the following engagements: Versailles Club, with Mme. Mara, soprano, formerly of the Dresden opera; Japanese Cantata in Flushing, N. Y.; with Harvey Hindemyer, tenor, at the Dickens Society at the Women's University Club, and, April 28, with Helen Newitt, soprano, for the Municipal Club of Brooklyn, at the Hotel Pierre, New York City.

Elizabeth Wysor Heard with Orchestras

Elizabeth Wysor, contralto, has concluded her first concert season which featured appearances with the Cincinnati Symphony Orchestra as Fricka in Wagner's Die Walküre; with the Boston Symphony Orchestra in six performances of the Beethoven ninth symphony in Boston, New York, Brooklyn and Providence, R. I.; and with the Worcester Oratorio Society in Handel's Messiah in addition to recital appearances in other cities.

Philadelphians in New Orleans

Local Composer Honored with Playing of Two Works by Stokowski

New Orleans.—Leopold Stokowski and the Philadelphia Orchestra paid tribute to one of New Orlean's foremost musicians, Giuseppe Ferrata, in the gala concert in which they officially inaugurated the 1936-1937 season of the Philharmonic Society. The large auditorium was crowded with subscribers and the limited number of extra seats was eagerly sought by many who wished to avail themselves of the rare privilege of hearing the group. The interpretation of Tschaikowsky's fifth symphony by this organization alone would have provided the evening's quota of enjoyment, but in the second half of the program selections of diversified interest, including an excerpt from Harl McDonald's Rhumba Symphony and two Ferrata compositions, aroused an insatiable clamoring for encores, three of which were proffered, among them Debussy's Afternoon of a Faun and Bach's Come, Sweet Death.

Ted Shawn and his Men Dancers, presented by the Jack Velsor School, captivated their local audience with the refreshing originality and beauty of their dance creations. The program ran an interpretative gamut from native Indian dances, a realistic Labor Symphony, The Hound of Heaven, Play Motifs and Folk Theme in humorous vein, and concluded with a group of Bach, Beethoven, and Brahms.

Two unusual recitals which attracted attention were those of Cantor Menashela, thirteen-year-old religious singer of New York, and a program given by a Negro violinist, Louia Vaughn Jones, accompanied by Camille Lucie Nicherson, pianist and interpreter of Creole Folk songs, and which took place at the Xavier University.

An event of importance among local musicians was the piano and dance recital by Elizabeth Lyons, Mildred Shaw, and Marie Elise Dupuy, which was enthusiastically appraised.

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Mme. NOUNEBERG offers a Fellowship for this course, examination for which will take place before the Mozarteum Directors on July 15.
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STUDIO NOTES

ENRICO ROSATI

Rose Tentoni sang April 30 in Schenectady, N. Y., and was also heard as Aida in Detroit on May 5, with Martinelli and Maestro Ghione conducting. Anna Kaskas, mezzo soprano, will make her debut with the Metropolitan Opera Company on May 13 singing Maddalena in Rigoletto. Llewellyn Roberts was heard with the Lyric Club of Newark, N. J., on April 29 and Helen Harrington recently sang the mezzo soprano solos with the Golden Hill Chorus at Carnegie Hall, New York. All singers are from the Enrico Rosati studio.

AMELIA BRADDOCK

Amelia Braddock, mezzo-soprano, gave an intimate musicale at her New York studio in Carnegie Hall on April 30. An interesting and well arranged list of numbers comprised four Schubert songs, Immer leise wird mein Schlummer and Das Madchen Spricht by Brahms, Duparc's La Vague et la Cloche, and Bolero by Arditi. Miss Braddock's vocal progress is keeping pace with her development of interpretative insight. The artistic accompanist was Bernard Gabriel.

S. N.

SOLON ALBERTI

Solon Alberti of New York is to teach in Los Angeles this summer from July 6 to August 1. On his way to the Pacific Coast he will stop over in Chicago for two weeks of teaching and one week in Denver. Mr. Alberti plans to be back in New York on August 5. Pupils have enrolled for summer study with him from Kansas City, Louisville, Lexington, Denver, St. Louis, Chicago, San Francisco, Waukegan and Racine, Wis., several cities in Utah, as well as from Los Angeles.

LA FORGE BERÚMEN

Frank La Forge, voice teacher and composer-pianist, has resumed his teaching at his New York studio after a short sojourn in Honolulu. Mr. La Forge and his partner, Ernesto Berúmen, will conduct the usual La Forge-Berúmen Summer School in New York continuing until the first of September. During the summer months, weekly recitals are given in the studios.

Emma Olsson, pianist, pupil of Ernesto Berúmen, recently presented a lecture-recital at the La Forge-Berúmen Studios. Miss Olsson has been engaged for a tour of the eastern states in 1936-1937.

BURNHAM-WRAGG

Thuel Burnham, concert-pianist and pedagogue, and Russel Wragg, composer-pianist and teacher, announce that they will again conduct their classes in New York City, at the Burnham-Wragg Piano School, Steinway Hall, two days weekly this summer, spending the rest of the time at their summer home at Lenox, Mass., in the Berkshires.

THUEL BURNHAM

The summer course includes master classes with Mr. Burnham and private lessons in piano with both Mr. Burnham and Mr. Wragg; also keyboard harmony and advanced theory and composition. Besides his New York teaching, Mr. Wragg will also conduct a one-day-weekly class on Long Island.

Mr. Burnham's master classes during the winter season have been attended by twenty-five pianists each session and the works presented have been varied and numerous, ranging from the early classics to the ultra-moderns.

The summer classes last until September first, after which Mr. Burnham and Mr. Wragg will be at their home for two weeks and then take a motor trip until October 15, when they start their winter activities.

IDELLE PATTERSON

Among Idelle Patterson's artists, Saida Knox, contralto soloist at St. Bartholomew's Church, New York, participated in a performance of the St. Matthew Passion the Wednesday before Easter and on the latter day was heard at All Angels Church in the same work. In January Miss Knox appeared at a Scotch concert in Newark, N. J., and gave a recital at St. Bartholomew's. In February she sang in Elijah and the Verdi Requiem.

RUTH SHAFFNER

Ruth Shaffner of New York has been preparing pupils for various performances. Anna Wondell, soprano, was heard recently at the Polish Consulate, singing for the board and ball committee of the Kosciuszko Foundation. She sings Chopin and other Polish songs in their native language, and plans costume programs of them. She was also heard over WAAT, singing Puccini arias. Carol McNally, of Ellenville, N. Y., is teaching, and conducting the First Presbyterian Choir of that city, and is planning a spring recital. Matilda Lyons of New Canaan, Conn., soprano, has been heard in her own city and surrounding territory. Elizabeth Kelly, soprano, of Carmel, N. Y., was heard as soloist of the Drew M. E. Church of Carmel, in a performance of The Resurrection, given there Palm Sunday afternoon, and also in Brewster, N. Y., that same evening in a performance of the Messiah. Walter Moberg, of Danbury, Conn., tenor, was guest soloist of the First Presbyterian Church of Patterson, N. Y. Palm Sunday evening, singing The Psalms of Fauré.

AMY ELLERMAN

Louise Profriet, soprano, was soloist on Good Friday at Grace Presbyterian Church, New York. Following it she sang for the New York Credit Men's Association over WMCA, continuing as soloist of the South Bushwick Reformed Church, Brooklyn. Florence Kleppe, contralto, assisted Ethel Tozier in songs in Summit, N. J., on April 5. Mildred Richcreek, contralto, gave a recital for the Parent-Teachers Association of Jackson Heights, L. I., on April 22. George Twining, baritone, soloist of Woodhaven M. E. Church on April 12, broadcast with the Cesare Sodero group over WOR on April 10 and 17. Roderick Williams, tenor, gave a recital for the Schepp Foundation April 15; he is a member of the Blue Hill Troupe, which presented The Mikado at the Heckscher Theater, New York, April 15-17, and is a soloist at Holy Trinity Church, New York. All the foregoing are pupils of Amy Ellerman.

A. Y. CORNELL

A. Y. Cornell's artist-pupils have fulfilled many recent engagements. Verna Osborne has been heard in the Verdi Requiem at the LaFayette Ave. Presbyterian Church, Brooklyn, and in the Bach St. Matthew Passion at Calvary Church, New York. She also sang in the Brahms Requiem at the Fort Washington Presbyterian Church on Easter Sunday and in the evening at Trinity Church, Brooklyn. Other appearances were at Vassar College and in The Redemption at Albany, under Mr. Cornell's direction.

Joan Peebles, contralto soloist at the Broadway Tabernacle, sang in the first American performance of Purcell's Dioclesian at the New York University Spring Festival and in the Bach B Minor Mass in Newark, N. J., on April 30 under the direction of Rodney Saylor. She has been re-engaged for Chautauqua this summer to sing in Carmen, Merry Wives of Windsor and other operas.

Mary Preuss, contralto, sang at the Beethoven Society, New York, being heard in two groups of Lieder, with Henry Wilkins, flutist. She also did Gounod's Redemption in Albany and is engaged to sing Mendelssohn's Hymn of Praise at Lander College, Greenwood, S. C.

Edward C. Duley, tenor, is singing in Handel's Judas Maccabaeus at Selinsgrove, Pa., on April 28 and was recently soloist with the Musical Art Society of Troy, N. Y.

Hazlett Moore, dramatic soprano, appeared in a group of Italian songs at the concert of the Tuesday Club, Detroit, Mich., on April 24.

Mr. Cornell's summer class will be at Round Lake, N. Y., from June 29 to August 10.

MARION KINGSBURY CERATI

A series of informal Sunday afternoon musicales will be held at the New York studio of Marion Kingsbury Cerati, beginning May 10 and continuing through June. Every Sunday one person under thirty is selected as a candidate for the vocal scholarship given by William Wade Hinshaw to the Cerati Studio. The final contest selection will be made following the close of the series. One scholarship is awarded which entitles the holder to one year's free tuition. There are no incidental fees or expenses. Other contestants are to be considered for partial scholarships.

ALEXANDER RAAB

Marking his third consecutive spring class of master classes for pianists in New York, Alexander Raab on April 26 gave opportunity for past and prospective pupils to learn something of his pedagogy in a musicale held in Steinway Hall. The music heard included Kathryn Whitfield Ford's performance of a Haydn Fantasia, and Rachmaninoff's Etude Tableau. Marion Bergmann, representative of Mr. Raab in New York, played a portion of Liszt's Campanella. The latter exemplified the ease with which the difficult two-octave skips could be played on the Moor Double Keyboard piano, now installed in the studio.

F. W. R.

MILLO PICCO

Millo Picco, baritone of the Metropolitan Opera, who recently opened a New York studio of voice, announces special rates for class lessons of five pupils in every class. Mr. Picco has had wide experience as a concert and opera artist, having extensively sung in Europe and with the Metropolitan in leading roles since 1918.

Myrtle Leonard to Sing with Grand Rapids Orchestra

Myrtle Leonard will sing in a concert version of Samson and Delilah with the Grand Rapids Symphony Orchestra on May 11.

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Great Barrington, Mass., where Carl M. Roeder will hold his annual summer course for pianists from July 1 to August 10. Intensive study may be combined with recreational privileges.

COLETTE d'ARVILLE,
soprano of the Paris Opéra-Comique, was heard in the title role of Carmen on April 25 in Atlanta, Ga., at the Dogwood Music Festival. (Photo by Mishkin.)

MARJORIE TRUELOVE MacKOWN,
composer-pianist, whose piano quartet in F minor was played at the recent Eastman School Festival in Rochester, N. Y., with the composer at the piano.

MR. and MRS. YEATMAN GRIFFITH,
New York vocal teachers, will teach this summer in Los Angeles from June 1 to August 10 under the management of L. E. Behymer. Mr. and Mrs. Griffith closed their New York studios last October and have been wintering in Altamonte Springs, Fla. This will mark the sixth season of teaching in Los Angeles for the Yeatman Griffiths and the course consists only of private lessons on vocal technic, the art of singing and teaching and program building. The Yeatman Griffiths open their New York studios in October.

"THE DISTINGUISHED STRANGER."
A scene from Let's Build a Town, a play for children with music by Paul Hindemith, which has been performed twice this season by the Music School of the Madison Square Boys Club, New York, on March 31 at the Juilliard School of Music and on April 26 at the club.

REMY DE VARENNE,
French tenor and artist-pupil of Alice Garrigue Mott, gave a recital at the Hotel des Artistes, New York, on April 9. With Maurice Jacquet at the piano, he sang numbers by Thomas, Faure, Debussy, Ravel, Ware, Mana-Zucca, Massenet, Puccini, Bimboni, Cimara and Bizet. He is now on a short tour of five engagements in the eastern states.

THE SCHUBERT TRIO
(left to right), Bertha Shultz, violin; Olga Sapio, piano; Constance Veitch, cello, who gave their last New York concert at The Barbizon, May 5, performing trios by Schubert, Brahms and Goossens. Just previous to that they appeared on Presidents' Day, for the Musical Society of Jamaica, L. I.

JOSEF KOFFLER,
Polish composer. Mr. Koffler's first sinfonia was played recently by the Lemberg Philharmonic Orchestra under Ignaz Neumark. Mr. Koffler is also the composer of a string trio and variations on a twelve-tone scale for string orchestra performed at the Oxford and Amsterdam Festivals. (Photo by Centropress, Prague.)

ELIZAVETA LUKASCHEVA
has been engaged to sing at a concert of the United Order of the True Sisters for the final meeting of Minerva Lodge, No. 25, at the Hotel Peter Stuyvesant, New York, on May 18. Harvin Lohre and Cele Weinrich will also participate.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Wide World Studio

1936 FACULTY OF THE JUILLIARD GRADUATE SCHOOL, NEW YORK

Seated—left to right—Madeleine Marshall, Alexander Siloti, Florence Page Kimball, Anna E. Schoen-Rene, Ernest Hutcheson, Olga Samaroff Stokowski, Rosina Lhevinne, Albert Spalding, Edith Braun.

Standing—first row—left to right—Paul Reimers, Louis Persinger, James Friskin, Josef Lhevinne, Edouard Dethier, Harold Hutcheson, Horatio Connell, Rene Vaillant, Peter Riccio, Frederick Kiesler.

Standing—second row, left to right—Carl Friedberg, Francis Rogers, Felix Salmond, Oscar Wagner, Hans Letz, Georges Barrere.

Standing—third row—left to right—Albert Stoessel, Bernard Wagenaar, Arthur Mahoney, Alfredo Valenti, Alberto Bimboni.